

The Dal Pozzo-Albani Drawings by Cornelius C. Vermeule

Cornelius C. Vermeule, renowned art historian and curator, published the four articles below between the years 1956 and 1966. A [Wikipedia entry](#), which describes his life and works, has additional bibliography.

Another Wikipedia entry describes [Cassiano dal Pozzo](#) (1588-1657), an Italian scholar and patron of the arts, whose patronage resulted in drawings of classical antiquities done by numerous 16th-17th century artists.

Internet Archive has a three-part [collection of Vermeule's studies](#) published between the years 1955 and 1962.

Two of Vermeule's books also are freely available at Internet Archive: [Greek, Etruscan and Roman Art](#), *The Classical Collections of the Museum of Fine Arts Boston*, by Cornelius Vermeule III (1963).

[Antiquities at the Boston Museum of Fine Arts](#): Cornelius Vermeule (1997).

[The Dal Pozzo-Albani Drawings of Classical Antiquities: Notes on Their Content and Arrangement](#), from *Art Bulletin*, Vol 38, No 1 (Mar, 1956), pp 31-46.

[Aspects of Scientific Archaeology in the Seventeenth Century: Marble Reliefs, Greek Vases, Manuscripts, and Minor Objects in the Dal Pozzo-Albani Drawings of Classical Antiquities](#), from *Proceedings of the American Philosophical Society*, Vol 102, No 2 (Apr 30, 1958), pp 193-214.

[The Dal Pozzo-Albani Drawings of Classical Antiquities in the British Museum](#) from *Transactions of the American Philosophical Society*, New Series, Vol 50, No 5 (1960), pp 1-78.

[The Dal Pozzo-Albani Drawings of Classical Antiquities in the Royal Library at Windsor Castle](#), from *Transactions of the American Philosophical Society*, Vol 56, No 2 (1966), pp 1-170.

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THE DAL POZZO-ALBANI DRAWINGS OF CLASSICAL ANTIQUITIES

NOTES ON THEIR CONTENT AND ARRANGEMENT

CORNELIUS C. VERMEULE

THE history of the great collection of drawings of classical antiquities which was assembled by Cassiano dal Pozzo and later collectors has been frequently and fairly fully discussed in archaeological literature of the last eighty years.¹ With the exception of thirty drawings seen at Windsor as recently as 1905 and now no longer in the collection, the Dal Pozzo-Albani drawings fill about fifteen large volumes in the Royal Library at Windsor Castle and two even larger volumes in the Department of Greek and Roman Antiquities of the British Museum. The drawings of classical sculptures of all types are concentrated in ten of the Windsor volumes and number 834 separate drawings, many elaborately colored and highly finished. To this material may be added over 500 drawings of antiquities of all types in the volumes preserved in the British Museum, hereinafter designated as Franks (see p. 19 below).

The completion by the present writer of a catalogue of these drawings of classical antiquities provides the occasion for the publication of these notes.² In the past, study of specific Dal Pozzo-Albani drawings has been confined to certain types of monuments, such as sarcophagi, terracotta reliefs, or inscriptions, represented by drawings in the collection. Use of certain drawings by archaeologists of the past eighty years has contributed much to understanding of the collection as a whole. As a result of the full study and cataloguing of the drawings from an archaeological point of view, we may reappraise the content and arrangement of the British Museum and Windsor albums, stressing those aspects and those drawings which have not been published heretofore.

The collection of drawings, for it must be termed such as opposed to the sketchbook, the more-or-less homogenous product of an artist studying antiquity for professional rather than antiquarian purposes, was initiated by the Cavaliere Cassiano dal Pozzo. Prior to his death in 1657, Dal Pozzo played an important role in Rome as an antiquarian-connoisseur who preferred scholarship to the *cursus honorum* and who nominally served as librarian and adviser to the Barberini family. Realizing the value of the artist's sketchbook to the classical archaeologist, Dal Pozzo set about assembling in the period from about 1620 to his death a *Museum Chartaceum* of drawings of all known sculptures in the Rome area. Since his purpose was that of a cataloguer rather than an

1. A. Michaelis, *Ancient Marbles in Great Britain*, Cambridge University Press, 1882 (Windsor), pp. 717-721; *idem*, "Überblick über die Entstehung der Antikensammlungen in England," *Archäologische Zeitung*, VII, 1874, pp. 66ff. T. Ashby, in H. Stuart Jones, *A Catalogue of the Ancient Sculptures Preserved in the Municipal Collections of Rome, The Sculptures of the Museo Capitolino*, Oxford, 1912, pp. 17f.; Ashby, "Addenda and Corrigenda to Sixteenth Century Drawings of Roman Buildings Attributed to Andreas Coner," *Papers of the British School at Rome*, VI, 1913, pp. 184ff.

2. Entitled *A Catalogue of the Dal Pozzo-Albani Drawings of Classical Antiquities in the Royal Library at Windsor and the British Museum*. One typescript of the three volumes is with the drawings at Windsor, and another is being prepared for the Library of the Department of Greek and Roman Antiquities in the British Museum. A copy has also been accepted

for inclusion among the reference material on mediaeval, Renaissance and later drawings of classical antiquities, at the Institute of Fine Arts, New York University. The writer wishes to thank Sir Owen Morshead and Miss A. H. Scott-Elliot for assistance and permission to study the Windsor drawings, reproduced by gracious permission of H. M. the Queen; and the Trustees of the British Museum through Mr. Bernard Ashmole, Keeper of the Department of Greek and Roman Antiquities, for facilitating study of the British Museum volumes. Anthony Blunt, Phyllis P. Bober, Richard Krautheimer and Trude Krautheimer-Hess, Phyllis W. Lehmann, Elaine Loeffler, F. Matz, E. Paribeni, and J. B. Ward Perkins have all assisted the cataloguer in various vital ways. Karl Lehmann has kindly read the manuscript and offered numerous indispensable suggestions.

exploiter of antique motives or compositions for other purposes, Dal Pozzo sought accuracy and completeness, regardless of the type of antiquity—from the reliefs of the Arch of Constantine to the smallest later Italic or Roman bronze statuette.

The first and best method of building a *Museum Chartaceum* was that naturally adopted by Dal Pozzo. He commissioned several skilled draughtsmen to tramp the length and breadth of Rome from the Arch of Constantine to the gardens of the Villa Medici on the Pincio, from the steps leading up to the church of S. Maria d'Aracoeli to the Cesi Gardens near St. Peter's, in search of historical or decorative reliefs, sarcophagi, cinerary urns, "Campana"-type architectural terracotta plaques, and monumental inscriptions. These draughtsmen, at present still anonymous as regards definite attributions, but perhaps numbering Nicolas Poussin among them,³ produced pencil, ink, and colored wash drawings. Sometimes, in the case of sarcophagi, these were relatively large (200 x 1000 mm).⁴ Aside from the inscriptions found on figured sarcophagi and cinerary urns of note, the epigraphic material drawn by these artists was confined to such examples as the fragment of the triumphal and commemorative arch, now destroyed, of Claudius in the Piazza Sciarra between the Via Montecatini and the Via del Caravita—a great block of marble which was in the Palazzo Barberini in Dal Pozzo's lifetime and is now in the courtyard of the Palazzo dei Conservatori.⁵ The majesty of the beautifully carved letters, the thickness of this block, and its

3. For example, Windsor 8237 was noted (on the folio) by Professor Anthony Blunt in 1949 as "Probably by Poussin." The drawing shows a view of the visible parts of the Arch of the Argentarii from the Forum Boarium (Fig. 1) (D. Haynes and P. Hirst, "Porta Argentariorum," *Papers of the British School at Rome*, Supplement, 1939; M. Pallottino, *L'Arco degli Argentari*, Rome, 1946, *passim*). Windsor 8239, the panels showing the youthful Caracalla sacrificing and the sacrifice of a bull, and Windsor 8240, showing Septimius Severus and Julia Domna sacrificing, with a similar predella but facing right, all from the same archway, are also brown ink and brown wash drawings by the same artist. Windsor 8238, however, the scenes of *camilli* with a *thymiaterrion* and Parthians led into captivity (Fig. 2), is by the same hand that drew the sculptures of the Arch of Constantine (Windsor 8195-8229; cf. esp. the last, which shows the *zoccolo* relief corresponding to that in H. P. L'Orange and A. von Gerkan, *Der spätantike Bildschmuck des Konstantinobogens* (*Studien zur spätantiken Kunstgeschichte im Auftrage des archäologischen Instituts des deutschen Reiches*, 10), Berlin, 1939, pp. 118ff., no. 9, pl. 26,c). This artist is one of Dal Pozzo's several chief collaborators. Jane Costello of New York University is restudying the various hands in the Dal Pozzo collection in the light of her researches on the drawings of Nicolas Poussin.

The problem of attributing any of the Dal Pozzo-Albani drawings of antiquities to Poussin is complicated by the fact that the artist is responsible either for a whole group in the Windsor and British Museum albums, or none at all. If there are no external parallels for such a group, attribution, if any, must lie in recognition of a style different from that normally used by Poussin for original compositions rather than antiquarian copying, or in documentary evidence in the unpublished Dal Pozzo or Barberini papers. Thus, Professor Blunt writes: "Curiously enough, though Poussin is known to have made drawings after antiquities for Cassiano, there is not a single one in the volumes at Windsor which can be attributed to him, though a few in the main collection may originally have come from them. There are, however, many drawings of mythological and religious subjects by him which certainly belonged to Cassiano and were probably executed especially for him." (*The French Drawings in the Collection of His Majesty the King at Windsor Castle*, Oxford, 1945, p. 7.)

4. E.g. Windsor 8514, a continuous drawing of the two

ends and (in the center) the front panel of a sarcophagus with scenes of the life of a Roman general. This sarcophagus, now in the Los Angeles County Museum, is being completely reappraised by Elaine Loeffler, in the light of its numerous appearances in Renaissance and later works of art and publications. (See meanwhile, E. Feinblatt, "Un Sarcofago romano inedito nel Museo di Los Angeles," in *Bollettino d'arte*, xxxvii, ser. 4, no. 3, 1952, pp. 193-203.)

It might be well to state here that the Windsor drawings are catalogued according to their Royal Library inventory numbers: 8145-8860 cover volumes I to IX of Michaelis' listing, and 7994-8113 represent volume X (xviii), the older collection of drawings primarily the work of one artist and evidently, from its format, purchased *en bloc* by Dal Pozzo. The Franks drawings are numbered consecutively in the two volumes from 1 through 523. This enumeration dates from Thomas Ashby's studies of the British Museum material in the first decade of this century; older references are by folio only.

How far the drawings of classical antiquities in their present state in the Windsor and British Museum volumes reflect Cassiano dal Pozzo's own arrangement of his *Museum Chartaceum* may be gathered from several contemporary and later descriptions of the collection before it was rearranged by the Albani curators. (See G. Lumbroso, "Notizie sulla vita di Cassiano dal Pozzo," *Miscellanea di storia italiana*, Turin, 1875, xv, pp. 38ff.) The principal Windsor volumes, together with sections of the Franks drawings and drawings scattered through several of the architectural volumes at Windsor, show that Dal Pozzo arranged his material by subject: volumes on ancient sacrificial scenes or marriage rites, official and private costumes, scenes from the countryside or from baths and banquets, historical reliefs and scenes from Roman legend, and volumes of vases, statuary, and miscellaneous antique curiosities. The group of portrait heads and busts, to be discussed below, were collected to rival the publication of Fulvio Orsini (*Imagines et elogia virorum illustrium* . . . , folio, Rome and Venice, 1570; plates republished by Faber, 1606). Five of the main volumes as constituted in the seventeenth century are attributed to the artist Pietro Testa (1611-1650 or 1651), a student of Pietro da Cortona (F. Baldinucci, *Notizie de' professori del disegno da Cimabue in qua*, Florence, ed. D. M. Manni, 1773, xviii, p. 72).

5. Franks, 366. F. Castagnoli, "Due archi trionfali della via Flaminia presso Piazza Sciarra," *Bollettino della Commis-*

architectural moldings make its interest almost sculptural. Certainly it could not be placed in a category with the average dedicatory or sepulchral inscription that forms the bulk of finds in the Rome area.

Dal Pozzo's activities were late enough in the post-Renaissance history of archaeology for the evidence of older, less accurate drawings than those commissioned for his own antiquarian eye to be of value as evidence of the loss or mutilation of, for example, a sarcophagus sketched in good condition in 1590 or earlier and reduced to fragments a half-century later. Accordingly, Dal Pozzo acquired single or small groups of drawings by artists ranging back to the late Quattrocento and early sixteenth century. He also assembled, probably as a unit through a single purchase, the important Windsor volume x (xviii or A. 52) with its 120 drawings made about 1590 to 1615, or earlier.⁶ The value of Windsor volume x also lies in the notations which its principal artist placed on the back of his sketches of sarcophagus reliefs, concise indications of where the particular monument was to be seen at the time the drawing was made. Although they may have reappeared in public or private collections throughout the world in more recent times, monuments which Dal Pozzo knew from his purchases of older drawings were frequently inaccessible to his own seventeenth century draughtsmen.⁷

We may take as further illustration of the value to *Dal Pozzo* of older drawings the case of the sarcophagus with scenes symbolic of the celebration of a Roman marriage from the Farnese collection and now in the Museo Nazionale, Naples.⁸ Windsor 8027 in volume x shows a rough but adequate drawing of the front intact and with all the heads present. Windsor 8515, a careful drawing by one of Dal Pozzo's Baroque draughtsmen, however, shows the front (and perhaps a piece of the right or short side, although the scale seems different) in rearranged fragments and tilted at a slight angle as if stacked against a wall (Fig. 3). Five heads are now missing, and the principal relief presents a sad contrast to its former state and to its present restored condition in the Naples Museum. The import of numerous cases of this nature was not lost on Dal Pozzo, and comparative drawings such as these have formed one of the bases of study of the post-Renais-

sione archeologica comunale di Roma (hereafter, *Bullettino comunale*), LXX (1942), 1943, pp. 57-75, esp. pp. 68ff., figs. 15f.

6. These dates are arrived at by the fact that sarcophagi and reliefs included in the garden façade of the Villa Medici (1590) are drawn as they were cut apart or rearranged and mounted at that time. Most of these sarcophagi and reliefs were improved upon by addition of nonantique landscape or trees above and on either side of the ancient panels (cf. M. Cagiano de Azevedo, *Le Antichità di Villa Medici*, Rome, 1951, pls. x, xxii, xxvi, xxvii, etc.). At least one other sarcophagus is shown in a drawing in this group before its reduction to a relief panel for inclusion in the enrichment of the Villa Borghese (1615). (See under Windsor 8005, 8021, 8028, 8082, 8086, and C. Robert, *Die antiken Sarkophag-Reliefs*, Berlin, 1890, *et seq.* II, no. 189; III, 1, Berlin, 1897, no. 47.)

7. For example, the frieze with a battle scene involving Romans and Gauls (?) which was drawn (Franks 131) by an artist of the generation prior to Giulio Romano, before the latter probably carried the relief off to Mantua in 1524. (On the subject of Giulio Romano's migration, see F. Hartt, *Giulio Romano and the Palazzo del Tè*, Ph.D. Diss., New York University, April 1949, pp. 6f. and the excellent bibliography; *idem*, "Gonzaga Symbols in the Palazzo del Tè," in *Journal of the Warburg and Courtauld Institutes*, XIII, 3-4, 1950, pp. 151ff., provides easy access to the recent literature.) When drawn, the marble relief was in Rome in the possession of the antiquary "Ianni Campolino dell' arco di piazza judea" (A. Levi, *Sculture greche e romane del Palazzo Ducale di Mantova*, Rome, 1931, p. 77, and pls. Lxxxvff.).

There is no evidence that Dal Pozzo did or could afford to send artists beyond the greater Rome area—Frascati, Albano, and the like. Windsor 8330, by the principal hand of volume x, although itself in volume III, shows four figures from the Pisa marble krater (R. Papini, "La Collezione di sculture del Campo Santo di Pisa," *Bollettino d'arte*, IX, 1915, pp. 173ff., figs. 1ff.; *idem*, *Pisa*, p. 13, fig. 2). Cassiano dal Pozzo or one of his family may have purchased this drawing, but the family collection number is lacking, indicating that the drawing may be a later acquisition. Franks 513 is an addition to this part of the Dal Pozzo-Albani collection when it was in the possession of Macgowan in England, from 1791 to 1804. It is a view of the vase as a whole (with its later lid), by the same hand as Windsor 8330. The point throughout is that the krater is not a seventeenth century or later importation to Pisa but has stood there from the Middle Ages on. On the other hand, every one of the twelve statues and reliefs drawn for Dal Pozzo and now listed as in the Galleria degli Uffizi in Florence was brought there in the seventeenth and eighteenth century migration of Medici treasures (see below, note 52). In a similar manner, the marbles now in the Museo Nazionale in Naples derive from the Farnese collection in Rome.

8. S. Reinach, *Répertoire de reliefs grecs et romains*, III, Paris, 1912, p. 90, no. 1; R. Baumeister, *Bilder aus dem griechischen und römischen Altertum für Schüler*, Munich, 1889, p. 221, no. 647 (754); H. W. Johnston, *The Private Life of the Romans*, Chicago, 1903, p. 59; revised ed., Chicago, 1932, p. 68. Baumeister and Johnston contain the only known published full photographs of this important piece.

sance vicissitudes of antique sculpture—particularly the sarcophagi being published in the volumes of the German Archaeological Institute Corpus.

Among the artists of the older drawings acquired by the Dal Pozzo family, one draughtsman stands head and shoulders above the rest because of his individual style and the singular beauty of his precise, controlled yet graceful line drawings. This artist is Girolamo da Carpi (1501-1556) to whom may be attributed at least ten drawings, mostly of sections of sarcophagus reliefs, scattered throughout the Windsor and British Museum volumes. His elongated figures with small heads and emphatic delineation of anatomy, characteristic of the mid-sixteenth century style in which he worked, do not provide the tools of accuracy for the archaeologist but are handsome compositions in their own right. Girolamo da Carpi worked exclusively with a delicate, brown-inked pen over pencil on white paper (Figs. 4, 7).⁹

On Cassiano dal Pozzo's death in 1657, the vast collection of material passed to Cassiano's brother Carlo Antonio. He probably received it mounted on the watermarked folio sheets from the mid-seventeenth century, which bear the drawings to this day, but most likely unbound and certainly in an arrangement different from the present one. Carlo Antonio, who is said to have continued making additions to the collection, passed the drawings to his son Gabriele, and it was Gabriele's son Cosimo Antonio who sold the collection for 4,000 or 4,500 scudi to Pope Clement XI Albani in about 1703.¹⁰ From the Pope the drawings passed to Cardinal Alessandro Albani in January 1714.

In order to understand the character of the Albani arrangement of and additions to the collection, its subsequent history with several elaborations and revisions of statements made by previous writers may be noted. The bulk of the Dal Pozzo family drawings, together with Albani additions, were acquired through the agency of James Adam for King George III in 1762, at the price of 14,000 scudi (about 3,000 guineas). The ten volumes of *bassi rilievi antichi* with which we have been dealing were bound in George III's reign, but the arrangement and a previous binding probably belonged to Winckelmann's curatorship of the Albani treasures (from early in the year 1758), or even some-

9. The writer owes his identifications of the hand of Girolamo da Carpi to the penciled notations on the Franks folios, made by Mr. A. E. Popham. Included among the Carpi drawings are: Franks 25, the Louvre Pasiphae sarcophagus (Robert, *Sarkophag-Reliefs*, III, 1, no. 35) and Franks 25a, the *Juno Cesi*—in reality an adaptation of a Pergamene statue compared with the Berlin *Tragoidia* and probably representing a Hellenistic *Persephone*—now in the Museo Capitolino (Fig. 4) (M. Bieber, *The Sculpture of the Hellenistic Age*, New York, 1955, p. 119; Stuart Jones, *Museo Capitolino*, pp. 340f., no. 2, pl. 85). The following drawings are also by Girolamo da Carpi: Franks 64v, the *Amazon* sarcophagus front in the Palazzo Salviati (Robert, *Sarkophag-Reliefs*, II, no. 79, pl. xxxiii); Franks 71, the Villa Doria-Pamphili *Endymion* sarcophagus (Robert, *Sarkophag-Reliefs*, III, 1, pp. 69f., no. 50); Franks 72, the *Niobid* sarcophagus at Wilton House near Salisbury (Fig. 7) (Robert, *Sarkophag-Reliefs*, III, 3, no. 317, pp. 383f.); Franks 73, an *Orestes* sarcophagus now split between the Villa Torlonia-Albani and the Vatican (Robert, *Sarkophag-Reliefs*, II, pp. 179ff., no. 168); Franks 116, the *Victory* and the seated general from the *Belvedere* sarcophagus (no. 39) with scenes of barbarian homage to an Antonine official (E. S. Strong, *La Scultura romana da Augusto a Costantino*, II, Florence, 1926, pl. LII); Franks 120, two draped female statues, the first resembling the Dresden *Ceres* (S. Reinach, *Répertoire de la statuaire grecque et romaine*, I [Clarac de poche], Paris, 1920, pp. 206, no. 2) and the second the Giustiniani *Clio* (Reinach-Clarac, pp. 261, no. 6); Windsor 8503, the Louvre Borghese dancers (Reinach-Clarac, pp. 58, no. 1); Windsor 8598, a Louvre *Nereid* sarcophagus (A. Rumpf, *Sarkophag-Reliefs*, V, 1, no. 132); and Windsor 8632, the Woburn *Bacchus*

sarcophagus, Michaelis, *Ancient Marbles*, no. 61 (S. Reinach, *Répertoire de reliefs grecs et romains*, II, Paris, 1912, p. 538, no. 2).

The style of Battista Franco (1510-1580) is only distinguished by a lack of Carpi's graceful touch. Mr. Popham attributes to Franco Windsor 8488, the British Museum *Ikaros* relief (A. H. Smith, *A Catalogue of Sculpture in the Department of Greek and Roman Antiquities*, London, 1904, III, pp. 240ff., no. 2190). Cf. also Windsor 8630, figures from an unidentified sarcophagus front with a sacrifice to Dionysos Sabazios at the right, and no. 8636, the Woburn *Triumph of Bacchus and Hercules* sarcophagus front from the staircase of Santa Maria in Aracoeli via the Villa Aldobrandini at Frascati (Michaelis, *Ancient Marbles*, pp. 739ff., no. 144; S. Reinach, *Répertoire de reliefs grecs et romains*, II, p. 539, no. 1; F. Matz, "Der Gott auf dem Elefantenwagen," *Akademie der Wissenschaften und der Literatur, Abhandlungen der geistes- und sozialwissenschaftlichen Klasse*, 1952, no. 10, p. 720). Girolamo da Carpi's style with relation to the antique is analyzed by F. Antal, "Observations on Girolamo da Carpi," *ART BULLETIN*, XXX, 1948, pp. 92ff. Mr. J. A. Gere has assembled a number of other Girolamo drawings after antiquities, in the Department of Prints and Drawings, British Museum.

10. See Ashby, *Papers of the British School at Rome*, VI, 1913, pp. 184ff. The purchase is recorded by Valesio in August 8, 1703, in his manuscript diary of events in Rome preserved in the *Archivio storico capitolino*, Cred. XIV, tom. 13f., 149v. January 1714 is the date given by Lumbroso in his *Vita di Cassiano dal Pozzo*, from *Misc. storia ital.*, XV, p. 45, but this is no doubt confused with the date on which the Pope arranged for the collection to pass to his nephew the Cardinal.

what earlier. Indeed, other volumes acquired in this transaction and now at Windsor still preserve their Albani bindings.¹¹ In Windsor volume 1 (as folios 89-92), there are giant pen, brown wash, and heightened white drawings of the so-called *Trofei di Mario*, the two trophies from a Domitianic commemorative monument which are now set on the balustrade of the Campidoglio (Fig. 6). These drawings may certainly be classed as eighteenth century interpolations in the basic Dal Pozzo collection.¹²

A section of the Dal Pozzo-Albani collection was presented to the British Museum by Charles Hercules Read (later Sir C. H. Read). It has long been known as the Franks collection of drawings from the fact that, when studied by Friedrich Matz the elder, Michaelis, and Carl Robert in the last three decades of the last century, they were the property of Sir Augustus Franks, K. C. B., Keeper of the Department of British and Mediaeval Antiquities of the British Museum. It was long thought that these drawings, which were on detached Dal Pozzo folio sheets until their present rebinding on acquisition by the British Museum, were acquired by Richard Dalton, who died as Royal Librarian at Windsor Castle, about the same time the Windsor drawings entered the Royal Collections.¹³ Robert, however, has demonstrated that these drawings remained in Rome, probably in the Albani family possession, at least until 1775, for the Irish artist Henry Tresham, sketching in Rome between 1775 and 1789, appears to have copied one or more of the drawings in his own sketchbook.¹⁴ From February 1804, when they were acquired at Macgowan's sale, the drawings were in the possession of the collector-antiquarian Charles Townley, who added a number of invaluable notations to the folios from his knowledge of antiquities in Rome and in the private collections of his contemporaries in the British Isles.¹⁵

The Franks drawings themselves give a partial answer to why they were not sold to George III and are not in the Royal Library at Windsor today. A major part of volume 11 consists of inscriptions, faked and otherwise, on cinerary urns, altars, and plaques—drawings which were copied for Dal Pozzo from the Ligorio manuscripts in Naples, Turin and the Vatican.¹⁶ We can at least

11. Such is the case with the related volume called *Disegni di varie antichità, Nettuno*, containing fragments of Cassiano dal Pozzo's collection and much later material of a most diverse nature (Windsor A31; Michaelis, *Ancient Marbles*, p. 719, no. XIII-196. Drawings nos. 11, 120-11, 521).

12. Numbers 8249-8252. The first is S. Reinach, *Répertoire de reliefs grecs et romains*, 1, Paris, 1909, p. 289; Strong, *La Scultura romana*, 1, Florence, 1923, p. 129, fig. 82. The second is Reinach, *op.cit.*, p. 290; see further, A. C. Levi, *Barbarians on Roman Imperial Coins and Sculpture (Numismatic Notes and Monographs, 123)*, American Numismatic Society, New York, 1952, pp. 13f. n. 6. Reinach's illustrations show only the principal face of each trophy; the Windsor drawings include views of the reverse sides of both trophies.

Windsor volumes 1 to x have binding sheets of British paper with watermarks dated from 1776 to 1781. An important but not positive guide to what drawings belonged to Cassiano and Carlo Antonio dal Pozzo's collection is provided by the small inventory numbers which appear in the lower corners of drawings commissioned or purchased by the brothers. These numbers must refer to a catalogue list by subject groups, for they are not consecutive and are occasionally repeated. The drawings of the Arch of Constantine again provide illustration of the system: the Aurelian panels are each numbered 75; the Hadrianic and Constantinian *tondi* are numbered 76; the Constantinian friezes are 77; and the *zoccolo* reliefs are 78. Number 76, however, is also inked on Windsor 8032 in the older volume x; this drawing shows an Eros and Psyche, medallion-bust sarcophagus seen in S. Agnese about 1880 (F. Matz and F. von Duhn, *Antike Bildwerke in Rom*, Leipzig, 1881-82, II, no. 2508, pp. 137f.). Windsor 8036, 8035 and 8033 are numbered 74, 75, 76 and are Eros sarcophagi with seasonal connotations.

Evidently all the Windsor drawings were more scientifically arranged in the seventeenth century than they were by the time the Librarian of King George III had them bound or rebound (see above, note 4).

13. Michaelis, *Ancient Marbles*, Introduction, pp. 84f. n. 213; pp. 433f.

14. C. Robert, *Römisches Skizzenbuch aus dem achtzehnten Jahrhundert* (xx hallisches Winckelmannsprogramm), Halle, 1897, p. 12. Robert's suggestion that Dalton purchased the Dal Pozzo-Albani remainders in 1791 overlooks the fact that these drawings were sold at Dalton's sale at Greenwood in precisely that year.

15. Franks 150, a drawing commissioned by Dal Pozzo of the long-lost Barberini relief known as *The Return from the Chase*, is a case in point. This fragment of a (hunting?) sarcophagus lid restored as a relief was presented to the Woburn Museum by Algernon Peckover in 1835. On the folio Townley has noted "In the possession of Wellbore Ellis at Twickenham," a notation probably made while Macgowan owned the drawings, since Wellbore Ellis, First Lord Mendip's antiquities were sold by the executors of his estate in 1802 (see Vermeule, "Classical Antiquities in Sir John Soane's Museum," in *Archaeology*, Summer, 1953, pp. 68-74). In the seventeenth century the relief, now in Cambridgeshire, achieved an undeserved celebrity in the Palazzo Barberini, no doubt because of its rustic scene (cf. the large plate: P. S. Bartoli and G. P. Bellori, *Admiranda Romanarum antiquitatum*, Rome, 1693, pl. 25).

16. T. Ashby, "The Bodleian Manuscript of Pirro Ligorio," *Journal of Roman Studies*, IX, 1919, pp. 172ff.; *idem*, "Some Account of a Volume of Epigraphic Drawings now Preserved in the British Museum," *Classical Review*, XVIII, 1904, pp. 70-75. E. Mandowsky ("Some Observations on Pnyrrho Li-

imagine that if Winckelmann's protests were to prevent any part of the Dal Pozzo-Albani material from leaving Italy, it would have been the epigraphic notes. These would not have been readily available to an eighteenth century archaeologist who possessed, however, works such as Dom Bernard de Montfaucon's colossal treatise, *L'Antiquité expliquée et représentée en figures* (Paris, 1719-1724), in which many of the antiquities also drawn for Dal Pozzo and his heirs appear—or in the various published works of the Bartoli, father and son. Others of the Franks drawings duplicate those in the Windsor volumes, although in more than one case the superior drawing is that contained in the material now in the British Museum.¹⁷

Certain types of drawings are found exclusively in the Franks collection, perhaps indicating these were kept back for a specific purpose or at an interested party's request. Such is the case with the six drawings of architectural ornament in the collection. Five of these are in the seventeenth century style common to the better Dal Pozzo drawings, and these bear the Dal Pozzo inventory number inked beneath the drawing.¹⁸ The Franks collection includes the major proportion of drawings of nonantique subjects and the one sculptured relief with a Dal Pozzo inventory number which could never have been taken for antique by the Dal Pozzo family, invariably very careful in the matter of distinguishing genuine from spurious antiquities. This relief, carved in honestone and showing Romulus and Remus being taken from their mother, Rhea Silvia, is a German work of before 1540, since one of the variants appears in an engraving of Heinrich Aldegrever (Alde Grave) (Fig. 8a).¹⁹

Finally, the two volumes in the Department of Greek and Roman Antiquities of the British Museum contain the Dal Pozzo drawings which were separated from the Windsor material due to the damage and remounting of their seventeenth century folio sheets, or to partial mutilation of the drawings themselves. These drawings were interpolated in the Franks collection on cut-down seventeenth century or inferior eighteenth century paper. A noteworthy example comprises

gorio's Drawings of Roman Monuments in Cod. B. XIII. 7 at Naples," *Atti della Pontificia Accademia Romana di Archeologia*, Serie III, *Rendiconti*, xxvii, Fasc. III-IV, 1955, pp. 335-358) reminds us of the part another protégé of Cardinal Francesco Barberini, the German humanist Lucas Holstein, played in copying and editing Ligorio's volumes. She stresses the sense of archaeological accuracy which lay behind Ligorio's reconstruction drawings of ancient marbles, particularly those with inscriptions.

17. A curious exception to all rules is the aforementioned Wilton *Niobid* sarcophagus (above, note 9). Besides the Carpi drawing, which shows the left two-thirds of the relief, the Franks collection also contains (as no. 159) a superlative seventeenth century drawing, with the Dal Pozzo number 316, of the entire front of this sarcophagus, now cut down and mounted to form a relief panel. The Windsor volumes do not contain this relief. Among the Ara Pacis Augustae drawings by several hands in both collections (Windsor 8277-8280; Franks 187-193), no single hand drew all the processional reliefs represented in both accumulations of drawings, and neither the Franks nor the Windsor set is complete. (The Windsor Ara Pacis drawings have been recently described and illustrated in J. M. C. Toynbee, "The Ara Pacis Reconsidered and Historical Art in Roman Italy," *Proceedings of the British Academy*, xxxix, 1955, pp. 94f. n. 1, pls. xxixff.) The Louvre fragment (G. Moretti, *Ara Pacis Augustae*, Rome, 1948, pl. XI, left) is drawn (in its unmutated or partially restored state) only as Windsor 7999, in the older volume. Windsor 8280 (Moretti, *op.cit.*, pl. XII, center) is duplicated by Franks 191, which is possibly, but by no means certainly, by the same hand as this and Windsor 8277-8279.

18. Franks 195 is an (antique?) pilaster capital with Sphinxes flanking a foliate candelabrum. "At Mr. Brown's Wimbeldon in 1785" is penciled on the folio (Fig. 5). This is the year in which Catherine II of Russia purchased the

major part of Lyde Browne's extensive collection of ancient marbles for the imperial collections. Karl Lehmann has pointed out to me that the voluteline curve leading from the heads of the Pans to the area between the Sphinxes' prone paws presents a nonantique appearance; the pilaster may be, therefore, Cinquecento work mistaken for the antique. I have not succeeded in locating any pertinent ancient parallels for this arrangement of figures and intermediate enrichment. Certainly the work is not in the spirit of the Roman peopled architectural motives (cf. J. M. C. Toynbee and J. B. Ward Perkins, "Peopled Scrolls: a Hellenistic Motif in Imperial Art," *Papers of the British School at Rome*, xviii, 1950, pp. 1ff., and pls.). No. 380 is a Corinthian capital with a large garland hanging from the abacus rosette; no. 381 is a cornice; and nos. 382-385 are enriched shafts or terminations. (The first represents the antique prototype for one or both of the Renaissance basket capitals with fruit and grapes, now set on shafts in the central court of the Isabella Stewart Gardner Museum in Boston; the last is G. B. Piranesi, *Vasi candelabri cippi* . . . , Rome, 1778, pl. 88, no. 1.)

19. Franks 420. See Burlington Fine Arts Club, *Catalogue of the Exhibition of Early German Art*, London, 1906, Case H, no. 1, pl. 76, the Victoria and Albert Museum relief, which corresponds to the Dal Pozzo drawing in all but minor background details. The drawing is mounted on a folio with 421 the so-called *Roma Barberini* (Fig. 8b), the Constantinian painting of Dea Roma or Venus Felix which was long an ornament of the Palazzo Barberini and is now in the Museo Nazionale Romano (E. S. Strong, *Art in Ancient Rome*, New York, 1928, II, p. 206, fig. 581; Matz-Duhn, *Antike Bildwerke in Rom*, III, pp. 242ff., no. 4111). The drawing duplicates Windsor 11,391, which bears the Dal Pozzo number. (See further, Vermeule, "A Hadrianic Representation of Roma on Coins, Gems, and a Bronze Disc," in *Numismatic Circular*, LXII, 12, December 1954, cols. 486f.)

Franks 406-408, views of the head in profile, the back, and finally the front of a bronze statuette after the Augustan cult statue of Mars Ultor in the Augustan Forum at Rome, which since the eighteenth century has been in the collection of the family of the Earls of Carlisle and is now to be found at Major George Howard's seat, Castle Howard in Yorkshire (Fig. 11).²⁰ Someone has inked on the new folio "Roma. In Aedibus de Maximis," possibly an indication of provenance but more likely an antiquarian confusion with the colossal marble statue, restored as the Augustan Mars Ultor, which was brought from the Palazzo Massimi to the Museo Capitolino in 1738.²¹

From these remarks on the history and character of the Dal Pozzo-Albani collection as a whole, we may turn to the modern history of research among the collections and consequently to the present value of the drawings as documents of antiquity. During the half century after the Napoleonic wars, Dal Pozzo's *Museum Chartaceum* lay practically neglected, the bulk secure in the Royal Library at Windsor, the Franks portion in private collections or on the art market. When, in the decades following the middle of the last century, the German Archaeological Institute, following in the footsteps of Winckelmann, gave new stimulus to the systematic international study of monuments of classical antiquity from the Rome area, the drawings reassumed their eighteenth century value. Led by such masters as Otto Jahn and Heinrich von Brunn, Friedrich Matz the elder and Adolf Michaelis "rediscovered" the Dal Pozzo-Albani drawings as part of the basic material for their studies of the history of antiquities since the Renaissance and for the Corpus of ancient sarcophagus reliefs. The great Strassburg archaeologist, as Mrs. Eugénie Strong characterized Michaelis toward the close of his career, continued until his death at the age of seventy-six in 1910 to produce numerous publications of profound scholarship in fulfillment of his charge to write the modern history of classical archaeology. The evidence of the Dal Pozzo-Albani drawings appears continually throughout these studies, and his last work, completed posthumously by Eugene Petersen, was a study of the Nasonii tomb sketches and other copies of antique wall paintings found in volume XIX (XXII or A.22) of the Dal Pozzo-Albani collection at Windsor.²²

The untimely death of the elder Friedrich Matz in 1874, at the age of thirty-one, cut short a brilliant career the memorial to which remains *Antike Bildwerke in Rom*, a three-volume compendium of all known ancient sculptures in the Rome area, exclusive of the major public collections

20. P. Arndt, et al., *Photographische Einzelaufnahmen antiker Skulpturen*, Munich, 1893 et seq. (in progress), no. 4889 (right). Vermeule, "Roman Cult Images on Coins of the Emperor Hadrian, Mars Ultor, Virtus, and Mars Victor," *Numismatic Circular*, LXIII, 8, 9, cols. 371ff., and esp. notes 21-28.

21. Stuart Jones, *Museo Capitolino*, pp. 39f., no. 40, pl. 7. The Capitoline statue was identified as Pyrrhus in the sixteenth and seventeenth centuries, as was the Castle Howard bronze (which also appears as B. de Montfaucon, *L'Antiquité expliquée et représentée en figures*, IV, 1, pl. VI, no. 3, and IV, Suppl., pl. II, in the second case with a spear restored in the left hand and very inaccurate). The whole problem of whether the Capitoline statue is a Mars Ultor, or merely an imperial cuirassed statue restored with a head of the bearded Mars Ultor type, depends on the value of fol. 27r in Heemskerck's Berlin sketchbook (Ch. Hülsen, H. Egger, *Die römischen Skizzenbücher von Marten van Heemskerck*, Berlin, 1913-1916, I, pp. 16f., no. 28) showing the courtyard of Casa Galli with the Capitoline torso headless (P. G. Huebner, "Detailstudien zur Geschichte der antiken Roms in der Renaissance. II. Bemerkungen zu den Statuenzeichnungen Marten van Heemskercks," *Mitteilungen des deutschen archäologischen Instituts, Römische Abteilung* [hereafter, *Römische Mitteilungen*], XXVI, 1911, pp. 310ff., fig. 10). Heemskerck's drawings are generally dated between 1533 and 1536. In the Francisco d'Olanda drawing of 1539-1540, the statue is seen with the head,

legs, and most of the shield present but without the two arms and the crest on the helmet (E. Tormo y Monzó, *Os desenhos das antigualhas que vio Francisco d'Olanda, pintor português*, Madrid, 1940, fol. 27r, pp. 122ff.). If the head does not belong, the restorer intended the Epirot king rather than the Augustan god; fortuitous circumstance placed a Mars Ultor head on a Mars Ultor-type body, as other representations of the divinity show. The guide for the restoration of the Capitoline colossus could have been the colossal high relief bust of Mars Ultor, which was in the Antiquario of the Villa Cesi about 1550 and is now in the Museo Nazionale Romano with other Ludovisi marbles (Ch. Hülsen, *Römische Antikengärten des XVI. Jahrhunderts*, Abhandlungen der Heidelberger Akademie der Wissenschaften. Philosophisch-historische Klasse, 4 Abhandlung, Heidelberg, 1917, p. 34, no. 145; L. Pollak, "Mars Ultor," *Jahreshefte des österreichischen archäologischen Instituts in Wien*, XXVI, 1930, p. 139, fig. 74). Reopening the doubts about the antiquity or pertinence of the Capitoline head, of course, also questions the conclusions based on the relationship of the griffin cuirass motive to Augustan and later imperial statues. The Augustan Mars Ultor may have had simply an undecorated cuirass, as would befit a Greek fourth century statue such as the Ares of Halicarnassus (Stuart Jones, *Museo Capitolino*, p. 40).

22. "Das Grabmal der Nasonier," in *Jahrbuch des kaiserlich deutschen archäologischen Instituts*, XXV, 1910, pp. 101-126.

and the Villa Albani, completed and published early in the following decade by F. von Duhn. Correlations of sketchbook and other graphic material in text and appendices make this work basic for the identification of antiquities known to Dal Pozzo and for parallels in the earlier collections of artists' sketches. Friedrich Matz's mantle fell to the shoulders of Carl Robert, who, in the next half-century, produced two volumes in four parts of the *Corpus* of antique relief sarcophagi, *Die antiken Sarkophag-Reliefs*, II-III, treating the bulk of the sarcophagi with mythological scenes. Drawings of sarcophagus reliefs comprise the largest single group of monuments represented in the Dal Pozzo-Albani drawings, forming the bulk of the older Windsor volume x and the majority of volume 1 of the Franks drawings. Robert's publication of the reliefs involved study of the drawings of sarcophagi still known and especially of that not inconsiderable group, the best record of which is in Dal Pozzo's *Museum Chartaceum*. The result of this is that Robert's volumes and his separate related articles are indispensable to the chronological problems of the various parts of the Dal Pozzo-Albani collection.

The last scholar to whom the studies of the Windsor and Franks drawings owe much is the late Thomas Ashby. Besides his own interest in the drawings in connection with the history of monuments in the Rome area, he arranged for Walther Amelung to publish a group of drawings of lost Greek antiquities in the principal German Institute periodicals.²³ Ashby took the lead in contributing the Dal Pozzo and other documentary material to the catalogues of the Roman Municipal Collections in the Museo Capitolino and the Palazzo dei Conservatori, prepared by scholars of the British School at Rome under the editorship of Sir Henry Stuart Jones.

During the lifetimes of Amelung and Ashby, other archaeologists used isolated drawings for various purposes, but in the last thirty years the Dal Pozzo-Albani drawings have returned to the relative obscurity from which these and other studies in preparation attempt to rescue them. A recent exception is volume five of the sarcophagus *Corpus*, treating the *Nereid* sarcophagi, in which Andreas Rumpf utilized the notes on these drawings left him by Matz, Robert, and others.

A full catalogue of the *Museum Chartaceum* and the additions from the Albani collection has been contemplated since the later decades of the last century. Otto Kern is mentioned in the writings of Amelung, von Rohden, and others as having been in the process of cataloguing the drawings at the turn of the century.²⁴ Ashby also studied the drawings with a view to publication of a full set of notes, but during the last two decades of his busy career other interests prevented realization of this intention. Like many of the scholars mentioned here, he left invaluable marginal notes penciled on the folio mountings of the drawings in London and at Windsor.²⁵

Turning from the history of the drawings and their publication, we may return to some general remarks on the quality and importance of the drawings themselves, particularly the material which has remained unpublished in the works discussed in the previous paragraphs. This includes not only the many sarcophagi of the unpublished volumes of the *Corpus* but the multitude of other monuments of all types in Renaissance and later Rome. There is evidence, so far internal and deductive only, that the drawings at Windsor and in the British Museum do not represent

23. As, "Zerstreute Fragmente roemischer Reliefs," in *Römische Mitteilungen*, XXIV, 1909, p. 189, fig. 8 (a lost fourth century B.C. or Neo-Attic relief: Windsor, 8569=Franks 152, both from the *Museum Chartaceum*); pp. 179ff., fig. 3 (Windsor, 8523, a version of a relief at Grottaferrata and in the Palazzo Colonna); and pp. 177ff., figs. 1-3 (pedimental figure in the Galleria degli Uffizi: Windsor 8850; see also D. Mustilli, *Il Museo Mussolini*, Rome, 1939, pp. 27f., pl. XXII, 76-77, 1-4).

24. Professor Friedrich Matz of Marburg, who has succeeded the late G. Rodenwaldt as Director of the Sarcophagus

Corpus, informs me that he knows no record of a Kern manuscript among the German Institute papers.

25. A debt to a work much used and little praised may be recorded here. Without the *Répertoire de reliefs grecs et romains* of Solomon Reinach (see above, notes 8, 9, 12, etc.), the process of identifying the monuments in the Dal Pozzo drawings would be a slow one indeed. The quantity and diversity of the line drawings in the three volumes of this work form perhaps the greatest archaeological application of the most familiar maxim of Confucius.

the entire collection of the Dal Pozzo family—the entire *Museum Chartaceum* of classical sculptures.²⁶ It seems very likely that search among one or more of the older or even the recent major collections of drawings might reveal a not inconsiderable number of Dal Pozzo drawings which were not acquired for Windsor or which were separated from the Franks drawings before they were first recorded in the nineteenth century.²⁷

Taking the case of one of the most accessible monuments in Rome, there is a drawing of the *Apotheosis of Titus* relief in the vault of the Arch of Titus by the same hand that drew the reliefs of the Arch of the Argentarii (Fig. 9).²⁸ The only other drawing of any of the sculptures on the arch is a poor sketch in two registers of both the passageway reliefs by a mid-sixteenth century hand.²⁹ It seems difficult to believe that if Dal Pozzo sent an artist, perhaps Poussin, to sketch the Arch of Titus, the *Museum Chartaceum* should contain *only* the vault relief and not the two principal reliefs or the small frieze. In a like manner, the most conspicuous reliefs on the Arch of Constantine are absent. Although the Aurelian reliefs in the attic, the Hadrianic and Constantinian *tondi*, the Constantinian friezes, and three of the *zoccolo* or base reliefs are all sketched by the same seventeenth century hand, the sections of the Great Trajanic Frieze with scenes from the Dacian wars are not to be found in the collection.³⁰

Other absences can be explained only by loss of part of the collection. Windsor 8256, at the start of volume 11 shows the Aurelian triumphal relief with the *Submission of the Germans*, a panel which since 1515 has been in the Palazzo dei Conservatori (Fig. 10).³¹ The drawing is inked no. 23. Windsor 8257 shows the companion relief, *Marcus Aurelius Sacrificing before the Capitol*, and is inked no. 24.³² Windsor 8258 is the early Antonine triumphal relief showing *Hadrian Received by Roma*; this relief was brought to the same collection shortly before 1594

26. Professor Anthony Blunt has kindly informed me, for example, that in 1953 there was a Dal Pozzo volume of flora and fauna drawings in the London art market.

27. When the writer undertook his catalogue of the drawings at Windsor in the winter of 1952-1953, the thirty-odd drawings described by Michaelis, *Ancient Marbles*, p. 718, under the group IXa., were no longer to be found after prolonged investigations by A. H. Scott-Elliot in the Royal Library. Michaelis described them: "A number of loose sheets marked as having come originally from Pietro Sante Bartoli, but that can hardly be the case with all the leaves. They are nearly all from the Dal Pozzo collection." These drawings, in all traceable cases duplicated by others in the main Dal Pozzo volumes at Windsor, appear to have been sold between 1905 and 1914 by the then Librarian, the Hon. Sir W. Forster.

References given by Matz, Robert, and others who studied the Windsor drawings before the disposal of these loose sheets permit identification of a number of the subjects. These are listed in the hope that the drawings may be speedily relocated:

8116 (similar to 8007). Sarcophagus relief: *Dionysiac revels*, etc. Naples, Museo Nazionale. Reinach, *Répertoire de reliefs*, III, p. 69, no. 6.

8118 (similar to 8128, 8783). Sarcophagus relief: *Abduction of the daughters of Leukippos by the Dioskouroi*. Drawing inked 417. Florence, Uffizi. Robert, *Sarkophag-Reliefs*, III, no. 180 (a).

8123 (similar to 8637). Sarcophagus relief: *Dionysos Riding in Procession*. Rome, Villa Medici. Cagiano, *Le Antichità di Villa Medici*, pp. 51f., no. 30; Matz-Duhn, *Antike Bildwerke in Rom*, pp. 59f., no. 2289.

8124 (similar to 8652). Sarcophagus relief: *Dionysos in a Chariot drawn by Centaurs, in a Procession*. Rome, Palazzo Mattei. Reinach, *op.cit.*, III, p. 292, no. 1.

8128 (as above, under 8118). Drawing inked 416.

8129 (similar to 8474). Sarcophagus lid: *The Funerary Procession of Meleager*. Drawing inked 215. Rome, Palazzo Sciarra. Robert, *Sarkophag-Reliefs*, III, 2, no. 230a. 8130. Sar-

cophagus relief: *The Myth of Adonis*. Drawing inked 46. Rome, Villa Medici. Cagiano, *op.cit.*, p. 50, no. 26.

8139, 8140 (similar to Windsor 12,082 and British Museum [Franks] 414f.). Cited by T. Ashby, "Drawings of Ancient Paintings in English Collections. II-IV," *Papers of the British School at Rome*, VIII, 1916, p. 49, no. 39, in connection with the Baddeley Codex drawing.

Not identified with the Royal Library inventory numbers are Matz-Duhn, *Antike Bildwerke in Rom*, II, pp. 89ff., no. 2347 (drawing inked 34): sarcophagus relief with a Bacchic offering (Rome, Villa Medici); and Matz-Duhn, *op.cit.*, no. 3090 (drawing inked 76): the San Lorenzo marriage sarcophagus (also Windsor 8510, 8511). Robert, *Sarkophag-Reliefs*, II, no. 184 (inked 267): sarcophagus relief with scenes of the struggle against Thebes (also British Museum [Franks] 30) is Windsor 11,880 and has been placed among the Studio of Nicolas Poussin drawings (Blunt, *The French Drawings at Windsor Castle*, p. 52, no. 263; see also no. 271 in this group, the Uffizi marriage sarcophagus, a drawing duplicating Windsor 8512).

28. Windsor 8181 (inked 79). Strong, *La Scultura romana*, p. 115, fig. 74. See above, note 3.

29. Windsor 8184; cf. 8488, attributed to Battista Franco (see above, note 9), and the drawings of the passageway reliefs, not by Dosio, in the Codex Berolinensis (Ch. Hülsen, *Das Skizzenbuch des Giovannantonio Dosio im staatlichen Kupferstichkabinett zu Berlin*, Berlin, 1933, p. 21, nos. 103f.).

30. See above, note 12.

31. H. Stuart Jones, *A Catalogue of the Ancient Sculptures Preserved in the Municipal Collections of Rome, The Sculptures of the Palazzo dei Conservatori*, Oxford, 1926, pp. 27ff., no. 10; K. F. W. Helbig and W. Amelung, *Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom*, Berlin, 1912-1913, I, pp. 504f., no. 891.

32. Stuart Jones, *Conservatori*, pl. 12, Scala, II, 4; Helbig-Amelung, *Führer*, I, no. 893. The lower portions of the scene appear also as Franks 118, 194.

from the Piazza Sciarra. The drawing is inked no. 25, which is logical since the relief was first restored with a head of Marcus Aurelius and thought to belong with the previous two.³³ All three drawings are by the same hand, perhaps the most outstanding from the point of clarity and fidelity to the antique in the *Museum Chartaceum*. Although even the Savelli-Torlonia triumphal relief is present as Windsor 8185 (inked no. 122) (Fig. 15),³⁴ nowhere in the Windsor or British Museum drawings is to be found the third Aurelian relief in the Palazzo dei Conservatori. This panel, belonging in the same set with the two drawn as Windsor 8256 and 8257, was also brought from the church of S. Martina in 1515 and shows the *Triumphal Procession of Marcus Aurelius*.³⁵ It is in fact the *only* Conservatori triumphal relief known since the Renaissance not included in the *Museum Chartaceum*,³⁶ and the only explanation is that the drawing has become separated from the collection and may remain somewhere unidentified as a fragment of the Dal Pozzo collection.

Considering the close associations between the Dal Pozzo and the Barberini families, it seems strange that there is no drawing of the Dumbarton Oaks Season sarcophagus in the collection, for this sarcophagus was a showpiece of the Palazzo Barberini in the late seventeenth century.³⁷ Furthermore, many a lesser object appears in the *Museum Chartaceum* only because it was available to Cassiano dal Pozzo in the Barberini collection.³⁸ Of the few remains of the Barberini collection at the present time still in the Palazzo Barberini, there are *three* Windsor views of the *togatus* torso on the staircase and now restored with an alien Flavian head about a century and a half too early for the body (Fig. 12),³⁹ one of the Bacchic tripod similar to that on the lawn at Newby Hall, Yorkshire,⁴⁰ and a view of the circular funerary plaque of a Praetorian, with weapons, a mourning Eastern nation or province, and a bound Eastern prisoner.⁴¹ Drawings of Barberini marbles now dispersed throughout the museums of the world form a major section of the *Museum Chartaceum*, and we may see evidence for Dal Pozzo collection drawings lost or unidentified as from this source, when an important sarcophagus is missing.

The drawings collected by Cassiano dal Pozzo are in themselves testimony to his excellent antiquarian eye and his developed connoisseurship. Leaving aside the drawings of obviously nonantique subjects⁴² and the drawings of antiquities partly restored, there are only four instances where Dal Pozzo commissioned or purchased drawings of forged antique reliefs. These four reliefs, three of which are to be found at Wilton House in the Pembroke collection, form a set,

33. Stuart Jones, *Conservatori*, pp. 26 (incorrect citation of the Windsor drawing), 29, no. 12; Helbig-Amelung, *op.cit.*, I, pp. 506ff., no. 894.

34. Strong, *La Scultura romana*, p. 257, fig. 164; *idem*, *Art in Ancient Rome*, II, p. 118, fig. 419; M. Wegner, "Bemerkungen zu den Ehrendenkmälern des Marcus Aurelius," *Jahrbuch des deutschen archäologischen Instituts*, LIII, 1938, *Archäologischer Anzeiger*, cols. 167f., fig. 3. V. Cianfarani, in *Bullettino Comunale*, LXXIII (1949-1950), 1953, pp. 235-254, associates this relief with the Piazza Sciarra arch of the deified Hadrian, to which the Conservatori relief discussed previously is said to belong.

35. Stuart Jones, *Conservatori*, pp. 25f., no. 7.

36. The two Hadrianic reliefs from the Arco di Portogallo on the Corso are drawn as Windsor 8230 (inked no. 60), the *Apotheosis of Sabina*, and 8231 (inked no. 61), *Hadrian Pronouncing the Oration* (S. Stucchi, "L'Arco detto 'di Portogallo' sulla Via Flaminia," *Bullettino Comunale*, LXXIII, 1949-1950, pp. 101ff.). The three Aurelian panels appear together in the Francisco d'Ollanda drawing of 1539-1540 (Tormo y Monzó, *Francisco d'Ollanda*, pp. 116ff., fol. 25v).

37. It is actually first recorded in 1693, as in the Palazzo Barberini (Bartoli and Bellori, *Admiranda Romanarum Antiquitatum*, pl. 78). It may be that the sarcophagus was discovered only a short time before this date, and after the

terminus of the Dal Pozzo family collecting activities. See G. M. A. Hanfmann, *The Season Sarcophagus in Dumbarton Oaks* (Dumbarton Oaks Studies, 2), Cambridge, Mass., 1951, I, pp. 3-6; II, p. 1, notes 1-17, for the published history of the piece.

38. A typical case is Windsor 8590, a drawing of the bronze statuette of a togate Lictor with his bundle of rods, now in Case F (as no. 2) of the Museo Etrusco in the Vatican. In La Chausse (Causeus, or Causseus), *Le grand cabinet romain*, or *Museum Romanum* (eds. of 1706 and 1746), I, Section II, pl. 63, the small figure is labeled "in museo barberino."

39. Nos. 8791-8793. *Einzelaufnahmen*, no. 2929; Reinach, *Répertoire de la statuaire grecque et romaine*, VI, p. 139, no. 8 (text confused with no. 7); Matz-Duhn, *Antike Bildwerke in Rom*, I, p. 367, no. 1276.

40. No. 8662. The Newby Hall example (E. von Mercklin, "Zwei marmorne Dreifüsse aus Albano im Vatikan," *Römische Mitteilungen*, XLIX, 1934, p. 221, fig. 4, from the Codex Coburgensis, fol. 90, no. 2; Codex Pighianus, fol. 366v) appears on nos. 11,357, 11,361 and 11,362.

41. *Einzelaufnahmen*, no. 2939; Michaelis, *Archäologische Zeitung*, 7, 1874, p. 66.

42. As the relief discussed above, note 19.

and it is difficult enough to detect the nonantique quality of the workmanship from study of the reliefs themselves. If the evidence of the drawings alone were available to Dal Pozzo (and this is possible since Wilton is mainly a seventeenth century collection), it would have been impossible for him to have questioned the authenticity of the originals. Windsor 8477 shows *Attendants in a Sacrificial Procession* and is let into a cippuslike rectangular block in the Garden Pavilion. It was overlooked by Michaelis, who in several instances in compiling data for his *Ancient Marbles in Great Britain*, neglected the important antiquities in the extensive gardens and parks of British country houses. Windsor 8478 shows a *Man Pouring an Offering Before Zeus and a Heroine*,⁴³ and no. 8479 represents *Two Attendants Conducting a Bull to Sacrifice* (Fig. 13).⁴⁴ The relief drawn as no. 8480 could not be found in the house, gardens, or stables (where many of the antiquities are stored) at Wilton House, but the drawing is by the same hand, and, like the other three, bears the Dal Pozzo inventory number 252. The scene includes (from left to right) a bearded Silenus head, a male figure with a *lituus*, and a female leading a child. The Wilton reliefs (approximately 20 x 30 cm) are excellent Cinquecento imitations of the antique. A precise prototype for each relief or for the series as a whole is at present unknown to the writer.⁴⁵

As regards Dal Pozzo and the restorations of antiquities, one has but to leaf through the pages of Robert's volumes of the German Institute Corpus of sarcophagi to appreciate the importance of the *Museum Chartaceum* in presenting sarcophagi in various stages of their unrestored or repaired post-Renaissance histories. While the draughtsmen of the older Windsor volume (no. x) and the miscellaneous Cinquecento drawings scattered throughout the Dal Pozzo collection tended to sketch whole reliefs regardless of their restorations, the artists working for Cassiano dal Pozzo produced a great number of careful drawings of reliefs, fragments, and statues in their unrestored state. Many of these monuments, particularly in the eighteenth century when ideas of classic perfection demanded the improvement of mutilated antiquities by restoration, were later cut down or restored in such a manner as to make recognition and definition of their antique parts no easy task. For example, Windsor 8773 shows the left front of a sarcophagus lid now in the Musée Historique at Lausanne. The Dal Pozzo drawing confirms the suspicion voiced by the late Franz Cumont that the present right part has been added to make the fragment into a relief panel. The drawing incidentally provides the answer as to how the relief, showing a parade of Eros charioteers, reached the French collection; it must have been brought from the Rome area at some date later than the mid-seventeenth century.⁴⁶ In Windsor 8551, the statue of a seated fisherman in the Weld-Blundell collection at Ince Blundell Hall near Liverpool is seen in its seventeenth century state—with head, right arm, and part of the right leg missing (Fig. 16).⁴⁷ Again the drawing provides evidence for the Roman provenance of the sculpture.

Little has been said about the drawings of statuary included in the Dal Pozzo-Albani collection. The majority of publications have been limited to sarcophagi and other relief sculptures. For this reason a detailed consideration of the statuary in the Dal Pozzo albums will comprise the remaining

43. Michaelis, *Ancient Marbles*, p. 679, no. 32.

44. *ibid.*, no. 33.

45. For instance, Windsor 8479 presents a composition common to certain historical reliefs and the short sides of sarcophagi. In the former, cf. the fragment of a Julio-Claudian or Flavian scene of sacrifice, in the Louvre (Reinach-Clarac, *Répertoire de la statuaire grecque et romaine*, I, p. 113, no. 4; E. Michon, "Les Bas-reliefs historiques romains du Musée du Louvre," *Monuments et mémoires* [Fondation E. Piot], xvii, 1909, pp. 204ff., fig. 8) and the small reliefs from the Arch of Titus, as interpreted in Montfaucon, *Antiquité expliquée*, iv, pls. 101f. (K. Lehmann, "L'Arco di Tito," *Bullettino Comunale*, LXII, 1934, pp. 94ff., fig. 3). Analogous compositions also form the right end of the *Dioskouroi* and *Marriage* sarcophagus, photographed in the Palaz-

zo Riccardi in Florence (Photo: Alinari 3009; P. Ducati, *L'Arte in Roma dalle origini al sec. VIII*, Bologna, 1938, pl. CC, as in the Baptistery) and the Mantua sarcophagus end (A. Levi, *Sculture greche e romane del Palazzo Ducale*, pl. xcix; *idem*, "Rilievi di sarcofagi del Palazzo Ducale di Mantova," *Dedalo*, VII, 1925-1927, I, p. 228).

46. Fr. Cumont, *Recherches sur le symbolisme funéraire des Romains* (Haut-Commissariat de l'État Français en Syrie et au Liban. Bibliothèque archéologique et historique, xxxv), Paris, 1942, pp. 463f., fig. 98. Cf. the complete lid in Berlin (R. Kekulé), *Beschreibung der antiken Skulpturen*, Berlin, 1891, p. 398, no. 870.

47. B. Ashmole, *A Catalogue of the Ancient Marbles at Ince Blundell Hall*, Oxford, 1929, p. 27, no. 47, pl. 24.

pages of this paper. Windsor volume ix (A.48 or 163), comprising numbers 8784 to 8860, consists almost entirely of drawings of marble statues or busts. These drawings seem in most cases to have formed part of the *Museum Chartaceum*, rather than the Albani additions. There are a number of other views of statuary, mostly small bronzes, scattered throughout the first eight Windsor volumes. As an example, we might take numbers 8617 and 8618, bronze statuettes set in Italian landscapes intended to represent the Nile and an exotic Egyptian landscape (Fig. 14). The first drawing presents back and front views of a Tyche-Fortuna, which, later in the seventeenth century, was drawn by P. S. Bartoli in the Bellori collection.⁴⁸ The second shows a statuette of Isis, seen in similar manner in a setting where the pyramid of Caius Cestius, the Claudian aqueduct and the dome of St. Peter's or the Gesù are visible in the background. We have already mentioned the view of the seated fisherman at Ince Blundell in its unrestored state and the Franks drawings of the Mars Ultor statuette at Castle Howard.

The drawings of statuary in Windsor volume ix present such a miscellaneous assortment as to give further support to the previous suggestions that a substantial number of *Museum Chartaceum* drawings are missing from the Windsor and British Museum collections. Windsor 8784 to 8789, set at the beginning of a volume otherwise devoted to sculpture in the round, show the six reliefs from the bases of the two Barberini candelabra, found at Hadrian's Villa near Tivoli in 1630 and now in the Vatican. Like the *togatus* mentioned previously (Windsor 8791-8793), their presence in the collection stems more from their having been in the Palazzo Barberini in the seventeenth century than from their celebrity as antiquities.⁴⁹ Number 8798 appears to show one of the two Berlin statues of Nike connected with a celebrated Greek fifth century work, rather than the Musée Jacquemart André replica of the same original or the statue from Bignor Park, Sussex, and now in the Ashmolean Museum at Oxford.⁵⁰ The Windsor drawing shows the marble replica with the head, right arm, and left hand missing (Fig. 17).⁵¹ Number 8799 is the *Arrotino*, the statue of the Scythian slave preparing to flay Marsyas, now in the Tribuna of the Galleria degli Uffizi in Florence.⁵² Number 8800 shows the seated Julio-Claudian lady (*Agrippina*) now in the Museo Nazionale in Naples,⁵³ and number 8801 is the *Euterpe* of the Museo Pio-Clementino of the Vatican.⁵⁴

The remaining dozen or more statues feature examples as varied in types and as unrelated in provenance as those which we have listed previously. Number 8802 is the statue of a Hellenistic-type draped female with an alien head of a youth in the early Transitional style, now set on top of the Biblioteca Vaticana (Fig. 18).⁵⁵ The artist of the drawing has misunderstood the severe

48. La Chausse, *Museum Romanum*, 1, Section 2, pl. 29.

49. W. Amelung, *Die Sculpturen des vaticanischen Museums*, Berlin, 1908, II, pp. 627ff., nos. 412, 413, pls. 60f.; H. Winnefeld, *Die Villa des Hadrian bei Tivoli (Jahrbuch des kaiserlich deutschen archäologischen Instituts. Ergänzungsheft III)*, Berlin, 1895, p. 152.

50. C. Blümel, *Staatliche Museen zu Berlin, Katalog der Sammlung antiker Skulpturen*, IV, *Römische Kopien griechischer Skulpturen des fünften Jahrhunderts v. Chr.*, Berlin, 1931, pp. 42ff., K. 181, 182; cf. also K. 183, which like the Jacquemart-André example (Blümel, *op.cit.*, p. 43, fig. 9) lacks the Gorgoneion on the chiton bands. H. Schrader, "Das Zeusbild des Pheidias in Olympia," in *Jahrbuch des kaiserlich deutschen archäologischen Instituts*, 56, 1941, pp. 1-71, esp. pp. 13-38. It seems impossible to tell whether the Dal Pozzo drawing shows K. 181 or K. 182, although Schrader argues that the latter possesses its original head.

51. B. Cavaceppi, *Raccolta d'antiche statue, busti, bassirilievi ed altre sculture restaurate*, Rome, 1768-1772, III, pls. 3, 4 (Reinach-Clarac, *Répertoire de la statuaire grecque et romaine*, I, p. 349, nos. 5, 8) show the two Berlin statues after their first restoration and before export from Rome in

1770. The restorations were reset in 1824-1825 in the studio of von Rauch.

52. W. Amelung, *Führer durch die Antiken in Florenz*, Munich, 1897, pp. 47ff., no. 68; Cagiano, *Le antichità di Villa Medici*, p. 6. The statue emigrated to Florence in 1677, further confirmation that the drawing belongs to the golden age of Dal Pozzo collecting activities. A recent discussion of the Florentine statue occurs in the publication of a small *verde antico* replica, seen in 1938 in the possession of Mrs. Margaret Deland of Kennebunkport, Maine (F. von Lorentz, "Eine Kopie der Arrotino," in *Festschrift Andreas Rumpf*, Krefeld, 1952, pp. 107-112, figs. 8f.).

53. Reinach-Clarac, *Répertoire de la statuaire grecque et romaine*, I, p. 570, no. 1; A. Hekler, "Miscellaneen zur griechischen Plastik," *Jahrbuch des kaiserlich deutschen archäologischen Instituts*, 42, 1927, pp. 64f.; R. Paribeni, *Il Ritratto nell'arte antica*, Milan, 1934, pl. CXXXVII.

54. G. Lippold, *Die Skulpturen des vaticanischen Museums*, III, 1, Berlin and Leipzig, 1936, pp. 75ff., no. 520, pls. 9f.

55. Amelung, *Die Sculpturen des vaticanischen Museums*, II, pp. 289f., no. 102, pl. 27; H. Lucas, "Zu römischen Antiken. III: Archaischer Jünglingskopf des Vatikans," *Römische*

style of the curls over the forehead and around the ears and has given the head a softened, Neo-classic appearance. When published by Amelung and Lucas, the statue stood in the Cortile of the Vatican Belvedere. Number 8804, on the other hand, is the reclining *Nile* of the Villa Torlonia-Albani before restoration of all the minor heads and the right hand of *Nilus*.⁵⁶ Number 8805 is the statue of Zeus enthroned which was formerly in the Villa Madama in Rome and of which now only the mutilated lower torso and base exists in the Museo Nazionale, Naples. This drawing is a valuable supplement to the view, drawn by Marten van Heemskerck prior to the middle of the sixteenth century, of the statue in its setting in the Villa Madama garden.⁵⁷ In numbers 8806 and 8807, we see front and back views of the bronze so-called *Hera Chiaramonti*, from the Borioni collection in Rome and now in Vienna.⁵⁸ Number 8808 is the Claudian lady as *Demeter*, brought to Munich in 1814 from the Palazzo Barberini in Rome.⁵⁹

Several of the remaining statues owe their appearance in the Dal Pozzo collection to the fame that they enjoyed in the seventeenth century. Number 8811 is the *Minerva Giustiniani* of the Braccio Nuovo of the Vatican.⁶⁰ The drawing following is the *Hestia Giustiniani*, formerly in the Museo Torlonia and now in the Coffeehouse of the Villa Torlonia-Albani.⁶¹ Both statues were ornaments of the vast Giustiniani collections in the seventeenth century, and their initial celebrity stems from their inclusion in the plates of Galleria Giustiniana, published for the Marchese Vincenzo Giustiniani in 1631 and 1640. Number 8814 presents the statue of a dying Gaul, the small replica of a figure from the group dedicated by Attalus I on the Acropolis at Pergamum and Athens about 200 B.C. This figure is now in the Museo Nazionale in Naples (Fig. 25).⁶² The drawing shows the head missing, as in the sketch made some eighty years earlier in the Codex Cantabrigiensis, in the Library at Trinity College.⁶³

Between these two drawings, as number 8813 and inked with the inventory number 71, appears the statue of a *palliatius*, from the Palazzo Patrizi in Rome and now in the Ny Carlsberg Glyptotek in Copenhagen (Fig. 19).⁶⁴ Although now lacking the ancient head and right hand, this

Mitteilungen, xvi, 1901, pp. 251ff., figs. 3f. (illustrations of the whole statue and a profile of the head).

56. Reinach-Clarac, *Répertoire de la statuaire grecque et romaine*, I, p. 435, no. 5; (Visconti), Museo Torlonia, *Album* (of 161 plates of photographs), Rome, 1874, pl. cix, no. 427. Of the better-known river gods in the Vatican and the Louvre, there is a sketch of the Nile with the river scenes sculptured on the plinth drawn as a frame above and either side of the reclining figure. This sketch is the next-to-last drawing (no. 8112) of Windsor volume X. Part of the plinth is also drawn as no. 8740, a seventeenth century drawing with a Dal Pozzo inventory number (no. 198). The Louvre *Tiber* is represented only by no. 8739, a companion drawing of the central sections of the relief on the rear of the plinth (J. LeGall, *Recherches sur le culte du Tibre* [Publications de L'Institut d'Art et d'Archéologie de l'Université de Paris, II], Paris, 1953, pl. ivf., etc.), and British Museum (Franks) 154, which shows the same scene sketched beneath a Cinquecento drawing of the Belvedere sarcophagus with scenes of submission to a Roman general crowned by a half-draped Victory (see above, note 9).

57. P. G. Huebner, "Detailstudien zur Geschichte der antiken Roms in der Renaissance. I: Der Jupiter von Versailles und andere Statuen der Villa Madama," *Römische Mitteilungen*, xxvi, 1911, pp. 288ff.; Reinach, *Répertoire de la statuaire grecque et romaine*, III, p. 5, no. 8. The Heemskerck drawing is also reproduced by O. Fischel, *Raphael*, London, 1948, II, pl. 185b.

58. E. von Sacken, *Die antiken Bronzen der k.k. Münz- und Antiken Cabinets in Wien*, Vienna, 1871, I, p. 17, pl. v, no. 1; Venuti, *Collectanea Antiquitatum*, pl. xv: *Livia*.

59. Reinach-Clarac, *Répertoire de la statuaire grecque et romaine*, I, p. 211, no. 4; A. Furtwängler, *Beschreibung der Glyptothek König Ludwig's I. zu München*, Munich, 1907,

no. 197; Ch. Hülsen, *Römische Antikengärten*, p. 123.

60. Amelung, *Die Sculpturen des vaticanischen Museums*, I, p. 138, no. 114, pl. 18; H. Brunn, F. Bruckmann, et al., *Denkmäler griechischer und römischer Skulptur*, Munich, from 1888, et seq., no. 200.

61. B. Schweitzer, "Zu Hestia Giustiniani," *Archäologischer Anzeiger*, 1928, cols. 510-516; Brunn-Bruckmann, *Denkmäler*, no. 491. The two drawings of Giustiniani statues are inked 8 and 9, indicating they were intended to be mounted together in the *Museum Chartaceum*.

62. Reinach-Clarac, *Répertoire de la statuaire grecque et romaine*, I, p. 523, no. 4 (with helmeted head restored); A. W. Lawrence, *Classical Sculpture*, London, 1929, pl. 107b; *idem*, *Later Greek Sculpture*, London, 1927, pp. 21f.

63. Folio 46, with right foot also missing. Companion Dal Pozzo drawings of figures from the Attalus dedication, all inked 115 and thus forming a series in the *Museum Chartaceum*, appear as nos. 8225 (the fallen Persian in Naples), 8227 (the Naples fallen Amazon, with the child removed and in its restored condition), and 8732 (the slain Giant, likewise in Naples). All must have been drawn at the same time in the Farnese collection in Rome. It seems strange that the three most celebrated Farnese marbles, the Hercules, the Bull group and the Flora, are unrepresented by drawings now preserved in the Windsor or British Museum collections.

64. F. Poulsen, *Katalog over antike Skulpturer*, Copenhagen, 1940, pp. 280f., no. 409a; *idem*, *Catalogue of Ancient Sculpture*, Copenhagen, 1951, p. 281; *Tillæg til Billedtavler*, pl. VII. The second catalogue states: "A partly modern head not belonging to the statue was removed in 1936, on which occasion the right arm was properly fitted together." F. Poulsen adds that "the statue is a Roman figure in an old style, and not a copy of a classic masterpiece."

damaged and worked-over statue seems to be a Roman adaptation of a Greek later fifth century type, similar to that used to represent the god Asclepius. If the Dal Pozzo collection drawing is evidence for the appearance of the original head, the figure probably represented a late Hellenistic Greek intellectual settled in Rome, or perhaps a similar Roman personality who had imitated Greek ways.⁶⁵

Prior to drawings of several miscellaneous bronzes appears the last statue of note, the right-hand *Pan* of the pair of statues flanking the colossal river god known as the *Marforio* in the Cortile of the Museo Capitolino (Fig. 20). These two well-known figures are traditionally said to have been found in the Piazza dei Satiri (one explanation for the name of that area) and have therefore been attributed to the ornament of the Theatre of Pompey. They passed from the Della Valle to the Albani collections and thence to the Museo Capitolino,⁶⁶ and were frequently drawn in the late fifteenth and sixteenth centuries.⁶⁷

We cannot look to the Franks volumes in the British Museum in hopes of discovering much more of the late statuary section of the *Museum Chartaceum*, for the majority of such marbles in the British Museum folios are seen in eighteenth century drawings added by the Albani curators. Such is the case of Franks 387, a large red-chalk drawing of a bust of a Roman boy of the first half of the third century A.D., wearing a *toga contabulata* and a large *bullā* suspended thereon (Fig. 22). Charles Townley has penciled "Lord Egremont's at Petworth" on the folio, and the bust is still to be found in the Wyndham family collection at that seat in Sussex.⁶⁸ As Thomas Ashby pointed out in the Leconfield Collection Catalogue, the drawing was undoubtedly made before the bust itself passed from the Albani collection. Looking over the Dal Pozzo-Albani material as a whole, it thus seems evident that what was bound together as Windsor volume ix represents an ill-arranged part of the drawings of ancient statuary in Cassiano dal Pozzo's *Museum Chartaceum*.

Windsor volume ix also contains, as numbers 8823-8856, a series of drawings of antique heads and busts. In a number of cases ancient heads have been restored as busts before the drawings were made, and in reality the heads originally belonged to statues. These heads and busts are uniformly drawn on matching turned pedestals and set in concave oval medallion backgrounds, the former as well as the latter no doubt additions of the artist to give uniformity to the series. In spite of the general difficulty in identifying specific portraits reproduced in drawings, a number of the types are so individual as to be easily recognized, and in a number of cases we can detect the actual head or bust drawn. The fact that specific not fanciful bust types are drawn is borne out by the comparative accuracy in representing herm portraits.

Although only about half of these drawings bear the inked inventory numbers, most of them belong to the original Dal Pozzo material and not to the Albani additions. The fact that many of these same busts later entered the Capitoline Museum with Cardinal Alessandro Albani's first collection in 1733 indicates that Cardinal Albani acquired a choice selection of iconographic material from the older Roman collections such as that of the Giustiniani family. These busts would have been quite naturally the same to which Cassiano's draughtsmen had access, and so it is not un-

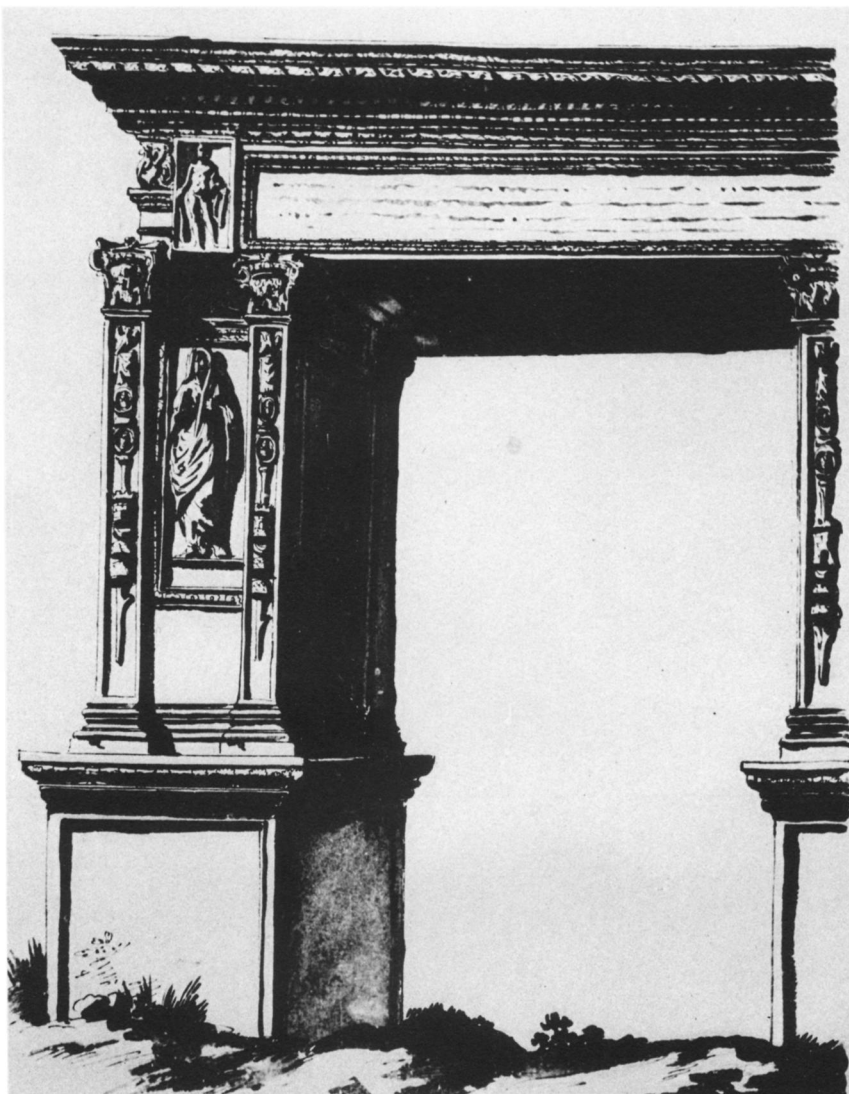
65. Statues of this type are discussed by Dr. Margarete Bieber, in a summary of a lecture delivered at the Fifty-fifth General Meeting of the Archaeological Institute of America, 1953 (*American Journal of Archaeology*, LVIII, 1954, p. 143).

66. No. 8816 (inked 129). Stuart Jones, *Museo Capitolino*, pp. 22, no. 5, 25, no. 23, pl. 2; S. B. Platner and T. Ashby, *A Topographical Dictionary of Ancient Rome*, Oxford University Press, 1929, p. 517, with a different version from that presented by Ashby in the Capitoline Catalogue for the origin of the name *Piazza dei Satiri*.

67. Codex Ashburnham 1828 (Florence, Laurenziana), no.

1174; Northern Italian artist of the late Quattrocento (Huebner, *Römische Mitteilungen*, xxvi, 1911, p. 316, fig. 13); Cod. Escorialensis, fol. 28r (Tormo y Monzó, *Francisco d'Ollanda*, pp. 131f.); Heemskerck, II, fol. 20r (Hülsen-Egger, *Die römischen Skizzenbücher von Marten van Heemskerck*, pp. 15f., no. 24); "Peruzzi" Siena, fol. 11a; Cod. Pighianus, fol. 6; and Cod. Cantabrigiensis, fol. 57.

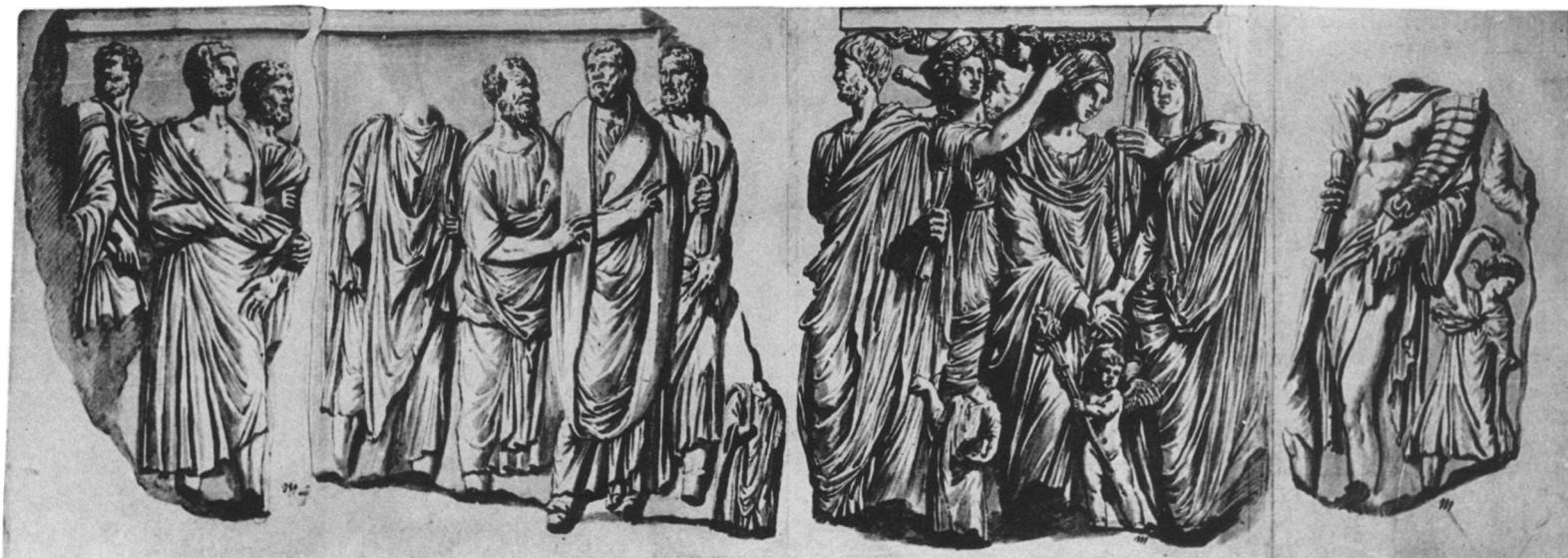
68. Michaelis, *Ancient Marbles*, p. 612, no. 41; M. Wyndham, *Catalogue of the Greek and Roman Antiquities in the Possession of Lord Leconfield*, London (privately printed), 1915, no. 41.



1. Arch of the Argentarii. Rome, Forum Boarium (Windsor, Dal Pozzo Coll.)



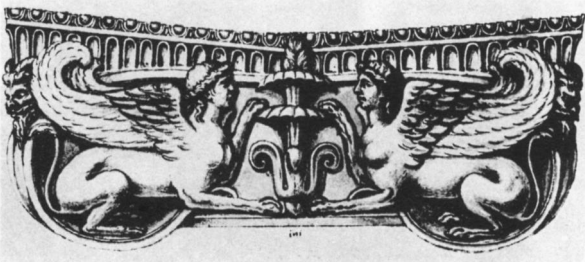
2. Arch of the Argentarii, relief panels (Windsor, Dal Pozzo Coll.)



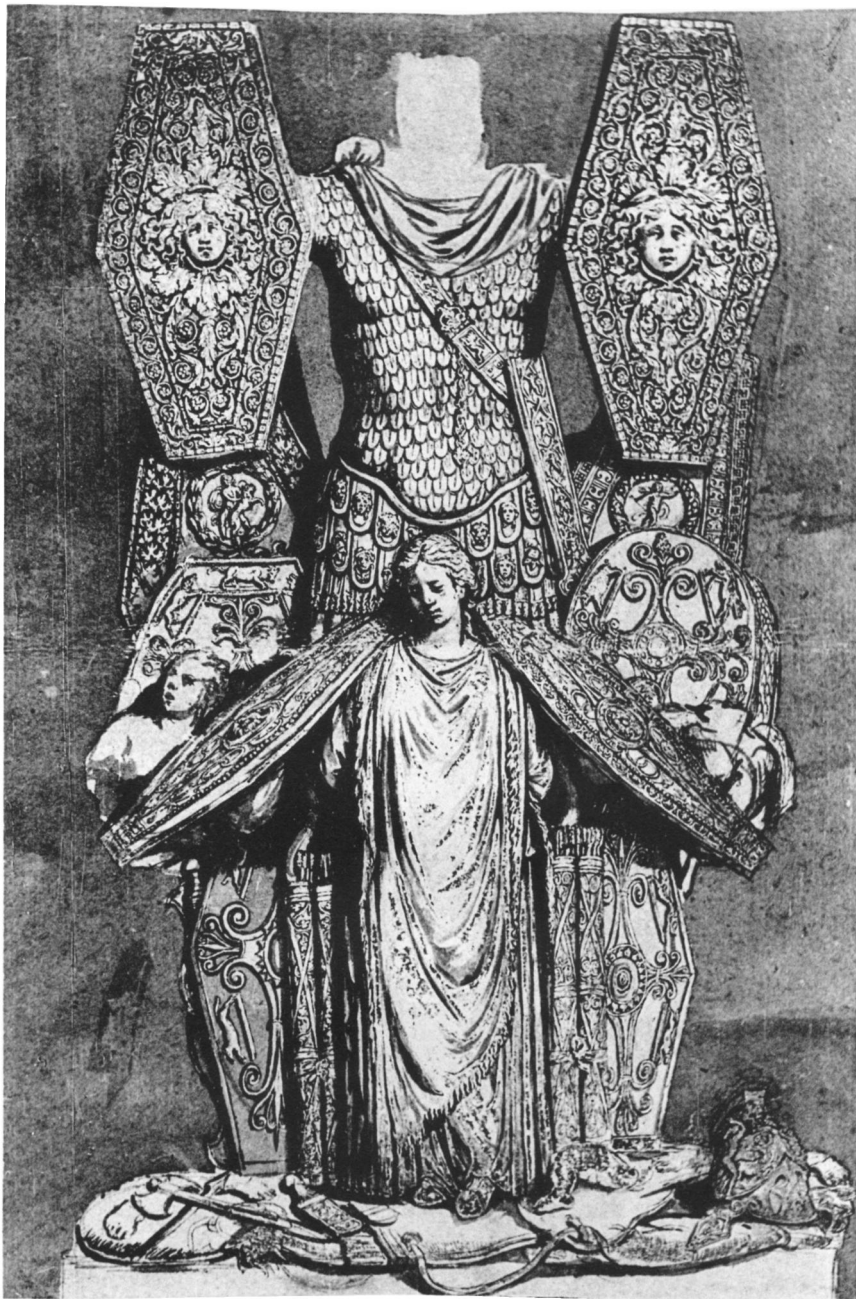
3. Marriage Sarcophagus. Naples, Museo Nazionale (Windsor, Dal Pozzo Coll.)



4. Cesi Juno. Now in Rome, Museo Capitolino
(British Museum, Franks Coll.
Drawings by Girolamo da Carpi)



5. Pilaster capital (British Museum,
Franks Coll., Dal Pozzo group)



6. One of the *Trofei di Mario*. Rome, Campidoglio (Windsor, Albani Coll.)



7. *Niobid Sarcophagus*. Wiltshire, Wilton House (British Museum, Franks Coll.
Drawings by Girolamo da Carpi)



8a. German relief, XVI century, *Romulus and Remus Taken from Rhea Silvia*



8b. *Roma Barberini*. Rome, Mus. Nat. (British Museum. Franks Coll.)



9. *Apotheosis of Emperor Titus*. Rome, Arch of Titus (Windsor, Dal Pozzo Coll.)



10. *Submission of Germans to Emperor Marcus Aurelius*. Rome, (British Museum, Franks Coll.)



11. *Bronze Statuette of Mars Ultor*. Yorkshire, Castle Howard (British Museum, Franks Coll.)



12. Togate statue, unrestored. Rome, Pal. Barberini (Windsor, Dal Pozzo Coll.)



13. Relief after the Antique, XVI century. Wiltshire, Wilton House (Windsor, Dal Pozzo Coll.)



14. Greco-Roman bronze statuettes in pseudo-Egyptian settings (Windsor, Drawings of XVII century)



15. Submission of Barbarians to Emperor Hadrian. Rome, Pal. Torlonia (Windsor, Dal Pozzo Coll.)



16. Statue of Seated Fisherman, unrestored Ince Blundell Hall (Windsor, Dal Pozzo Coll.)



17. *Nike*, unrestored. Berlin, Staatliche Mus.
(Windsor, Dal Pozzo Coll.)



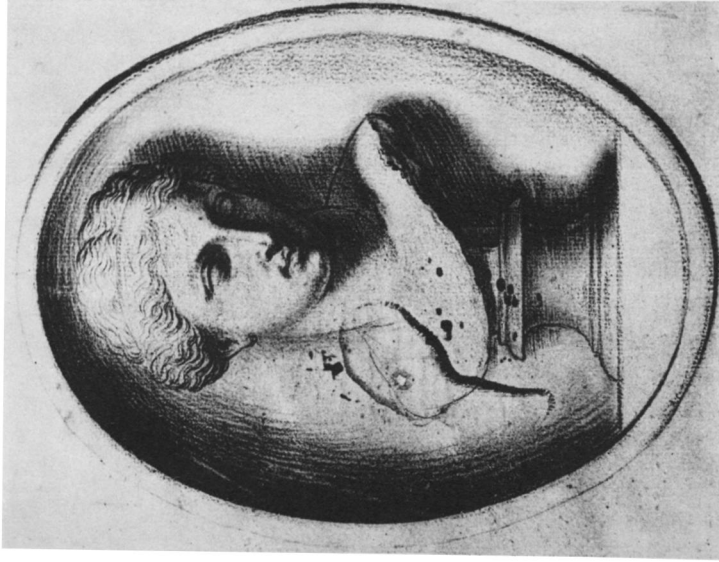
18. Statue of a Woman. Rome, Vatican Library, roof
decoration (Windsor)



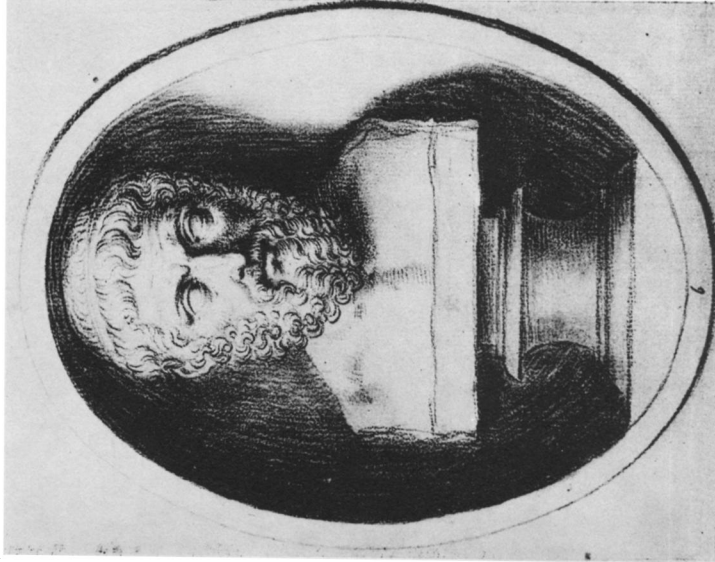
19. Statue of a Man. Copenhagen, Ny Carlsberg
Glyptotek (Windsor)



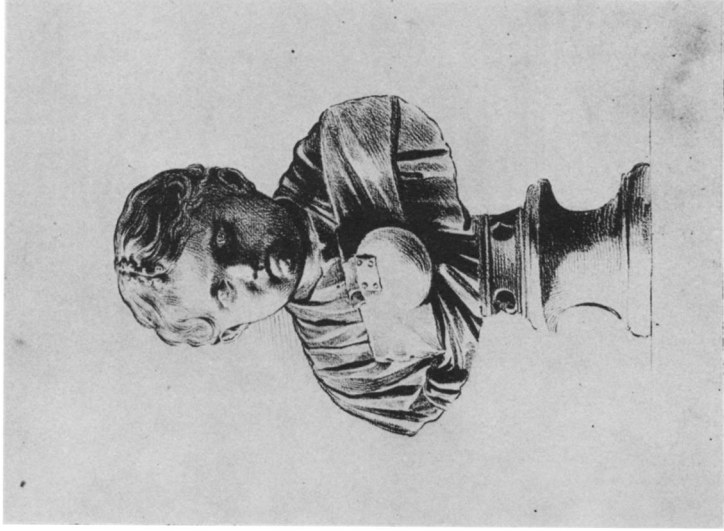
20. *Pan*. Rome, Mus. Capitolino (Windsor)



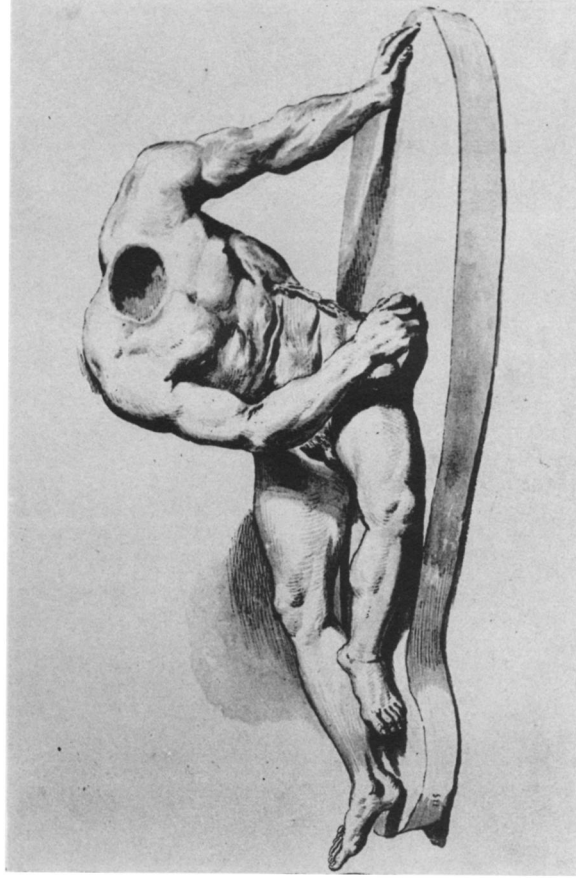
21. The Caetani *Aphrodite*. Rome, Pal. Orsini (Windsor)



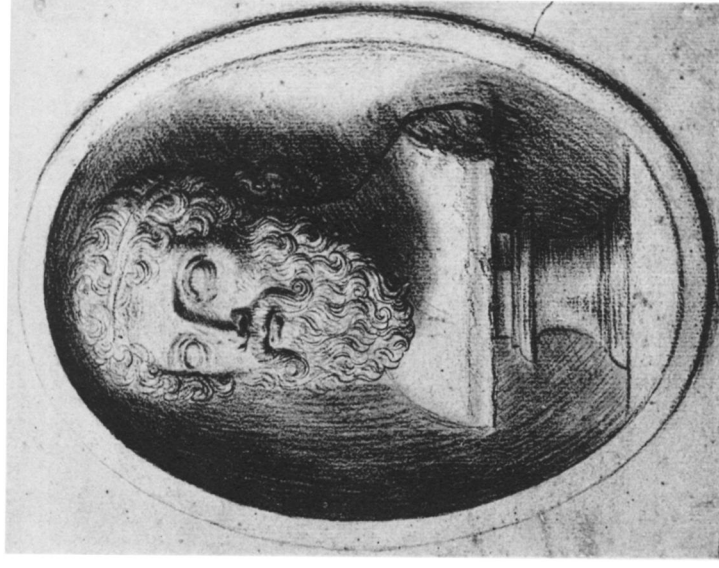
24. *Sophocles*. Rome, Mus. Capitolino (Windsor)



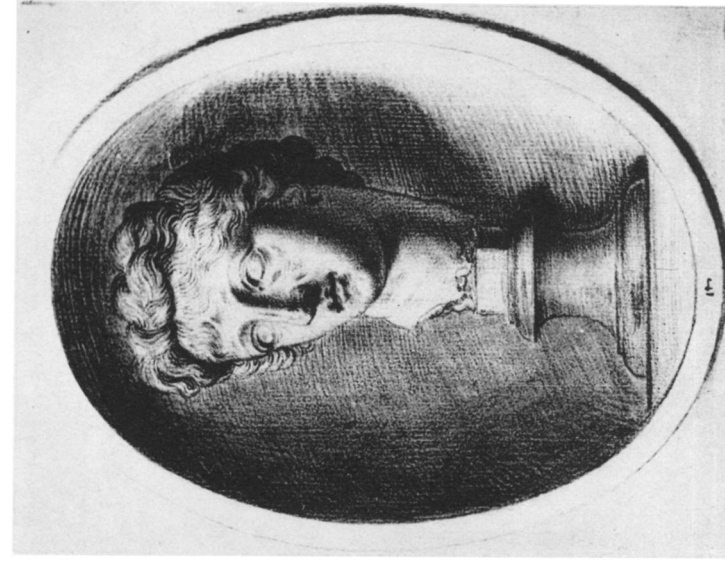
22. Bust of a Roman Boy. Petworth, Leconfield Coll. (British Museum, Albani Coll.)



25. *Dying Gaul*, unrestored. Naples, Mus. Nazionale (Windsor)



23. *Zeus or Hermes*. Rome, Mus. Capitolino (Windsor)



26. The Guistiniani *Apollo*. London, British Museum (Windsor)

expected that at a later date Cardinal Albani should possess both the drawings and a number of the busts drawn.

A listing of some of the heads and busts so far identified gives an idea of the type of portrait sculpture of interest to the seventeenth century student of antiquity. Number 8824 is a view of a Graeco-Roman herm of the so-called Athens-Correale type, a replica of a mid-fifth century work known through a number of copies and representing either Zeus or Hermes (Fig. 23). The particular copy drawn here came from the Albani collection and is now in the Museo Capitolino.⁶⁹ In number 8825 we see the portrait herm of the so-called Pythagoras type, from the Giustiniani and Albani collections and now in the Museo Capitolino.⁷⁰ Number 8826, the head of Socrates on a Roman bust, is likewise an Albani piece in the Museo Capitolino, having been in the Villa Cesi near the Vatican prior to its purchase by the Albani.⁷¹ After several still unidentified Republican and imperial portraits, we encounter (number 8833) the head from a statue of Dionysos (or possibly Antinous as Dionysos), set on a bust and now also in the Museo Capitolino, having probably come there from the Albani collection.⁷²

The following drawing (number 8834) shows a bust of Apollo with a laurel crown, repeating the type of a Greek fourth century statue in Berlin.⁷³ There next appears the drawing which is the only evidence for the earlier existence of the head known as the Caetani *Aphrodite* from its nineteenth century presence in the Palazzo Caetani (Fig. 21). It is now in the Palazzo Orsini above the Theatre of Marcellus.⁷⁴ Of the remaining identified heads and busts, the majority are to be found again among the Albani pieces in the Museo Capitolino. Such is the case with number 8838, the *Messalina* of the Capitol,⁷⁵ a bust of a lady identified as of the period of Nero (A.D. 54-68), number 8842, the bust of *Homer*,⁷⁶ number 8844, the portrait herm of the Lysias type,⁷⁷ and number 8847, the herm of *Sophocles* (Fig. 24).⁷⁸ Like a number of the other Albani busts mentioned here, this head was in the Giustiniani collection when drawn for the Dal Pozzo family in the seventeenth century.⁷⁹ The connection with the Giustiniani marbles finds further confirmation in number 8853, a drawing of the celebrated head known as the Giustiniani *Apollo* and now in the British Museum, to which it came from the Pourtalès collection (Fig. 26).⁸⁰

The collection of drawings of heads and busts now arranged in Windsor volume IX terminates with two marbles as typical of the miscellaneous arrangement of the collection as any of the subjects encountered heretofore. Number 8856 is the co-called *Fulvia*, a portrait bust of a Roman lady

69. Stuart Jones, *Museo Capitolino*, pp. 256f., no. 94, pl. 60. For the type and parallels, see recently, E. Paribeni, *Museo Nazionale Romano: Sculture greche del V secolo, Originali e repliche*, Rome, 1953, p. 41, no. 61.

70. Stuart Jones, *Museo Capitolino*, pp. 251f., no. 80; *Galleria del Marchese Vincenzo Giustiniani*, Rome, 1631-1640, I, 38, 1.

71. Stuart Jones, *Museo Capitolino*, p. 222, no. 4, pl. 54. A recent bibliography and discussion of the type is provided by B. M. Felletti Maj, in publication of the Museo Nazionale Romano replica from the foundations of the Victor Emanuel II monument (*Museo Nazionale Romano: I Ritratti*, Rome, 1953, pp. 15f., no. 11).

72. Stuart Jones, *Museo Capitolino*, pp. 329f., no. 26A, pl. 80 (where this number shows clearly on the pedestal of the bust rather than on the Altar of Tranquillitas below).

73. C. Blümel, *Katalog der Sammlung antiker Skulpturen, v. Römische Kopien griechischer Skulpturen des vierten Jahrhunderts v. Chr.*, Berlin, 1938, K. 216, pl. 30.

74. No. 8835. Matz-Duhn, *Antike Bildwerke in Rom*, I, p. 210, no. 797; Brunn-Bruckmann, *Denkmäler*, no. 593.

75. Stuart Jones, *Museo Capitolino*, pp. 190f., no. 13, pl. 48; A. Hekler, *Die Bildniskunst der Griechen und Römer*, Stuttgart, 1912, pl. 215b.

76. Stuart Jones, *Museo Capitolino*, p. 236, no. 46, pl. 54.

Franks 390, a drawing by Girolamo da Carpi (see above, note 9), is of the utmost iconographic importance, for it appears to show *this same* Capitoline marble bust before being cut down from a full-length terminal figure (cf. this terminal figure as sketched in two views by Heemskerck: Hülsen-Egger, *Die römischen Skizzenbücher von Marten van Heemskerck*, fol. 64v, p. 35, no. 66; R. and E. Boehringer, *Homer*, pl. 52, a,b). A full account of this drawing will be found in the Dal Pozzo-Albani *Catalogue*, volume III (the Franks drawings).

77. Stuart Jones, *Museo Capitolino*, p. 255, no. 88, pl. 60 (also from the Giustiniani collection: *Galleria Giustiniana*, II, 34, 2). This drawing, however, could also represent no. 90 in the Capitoline Stanza dei Filosofi (Stuart Jones, *op.cit.*, p. 255), a head quite close in appearance. K. Schefold (*Die Bildnisse der antiken Dichter, Redner und Denker*, Basel, 1943, pp. 70f.) considers Capitoline Stanza dei Filosofi, 96 (Stuart Jones, *op.cit.*, p. 257) as the true Lysias portrait.

78. Stuart Jones, *Museo Capitolino*, p. 232, no. 33, pl. 58; Schefold, *op.cit.*, pp. 90ff., 207f.

79. *Galleria Giustiniana*, II, 33.

80. Smith, *Catalogue of Sculpture*, III, pp. 15f., no. 1547, pl. III (with extensive bibliography); G. Lippold, *Kopien und Umbildungen griechischer Statuen*, Munich, 1923, pp. 153f.

of the early Empire now in the Torlonia collection.⁸¹ There follow (as numbers 8857 and 8858) two views of the upper part of a statue of the Graeco-Egyptian Isis, made into a half-figure bust and now exhibited in the Museo Chiaramonti of the Vatican.⁸² The fragment appears in drawings as early as the middle of the sixteenth century and was apparently found in the so-called Palaestra area of Hadrian's Villa at Tivoli.⁸³ When drawn for the Dal Pozzo collection, it was in the Papal garden on the Quirinal. For some reason a folio sheet with drawings (numbers 8859, 8860) of the right and left sides of the funerary cippus of Q. Pomponius Eudaemon in the Sala della Biga of the Vatican is bound in to complete the volume devoted to statues and busts.⁸⁴ The right side shows the bust of Pomponia Helpis, the wife, borne aloft on the wings of a peacock (?), and the left side presents the draped bust of Eudaemon supported in similar manner by an eagle holding a *fulmen* in his talons.

The foregoing pages have endeavored to present a general summary of the character of the vast accumulation of drawings known as the Dal Pozzo-Albani volumes in the Royal Library at Windsor Castle and in the British Museum. The discussions and illustrations of specific drawings have treated a small part of the little known or unpublished content of the collection. The heart of the collection considered here is the main part of the *Museum Chartaceum*, started by Cassiano dal Pozzo and continued throughout the seventeenth century by his illustrious family, following his death in 1657. A glance at the listing of volumes in the Royal Library at Windsor Castle⁸⁵ will reveal that we have been treating only that section of the *Museum Chartaceum* and its later additions devoted to classical sculptures of all sizes and types and in a variety of media.

There remain a number of aspects of the Dal Pozzo-Albani collection to be dealt with elsewhere before a full publication of the drawings may be accomplished. Aspects of the Baroque view of antiquity as seen in the style of the Dal Pozzo drawings and further specific illustrations of the value of the drawings in writing the history of archaeology are but two of the avenues to be explored more thoroughly. In conclusion, it might be stated that without the unselfish antiquarianism of Cassiano dal Pozzo in initiating this, the most thorough collection of visual documents of classical antiquity prior to the eighteenth-century and later corpus-type publications, our knowledge of the artistic documents of ancient Rome would indeed be all the more meager.

BRYN MAWR COLLEGE

81. Museo Torlonia no. 96 (C. L. Visconti, *Les Monuments de sculpture antique du Musée Torlonia*, Rome, 1884, no. 96); Photo: German Institute (Rome), no. 33.61.

82. Amelung, *Die Sculpturen des vaticanischen Museums*, I, pp. 675f., no. 547, pl. 72.

83. Codex Coburgensis no. 10; Codex Pighianus (Jahn), p. 178.

84. The drawings bear the inventory number 139. The reverse of the grave altar, also numbered 139, with the four sons of the deceased couple sacrificing, appears as no. 8359 in volume III at Windsor, in a series of drawings of altars and cippi. The monument (Inv. 66-A-2362) is used as the base for a statue of Dionysos (see *Corpus inscriptionum Latinarum*, VI, no. 24,613; W. Altmann, *Die römischen Grabaltäre der Kaiserzeit*, Berlin, 1902, p. 280, figs. a, b [sides], and c [reverse]).

85. As summarized by Michaelis, *Ancient Marbles: Windsor*, pp. 717-721. A new edition of *Ancient Marbles*, presently being completed by the writer, will contain a revised inventory of the Windsor volumes. See "Notes of a New Edition of Michaelis: Ancient Marbles in Great Britain," *American Journal of Archaeology*, LIX, 1955, pp. 138f., 149f.

The Dal Pozzo drawing of the Wisbech Museum relief (see above, note 15) appears beside a photograph of the relief itself (p. 150, pl. 46, figs. 31f.). The Newby Hall tripod (see above, note 40) is discussed on p. 143 and is illustrated (pl. 45, fig. 24), as is the statue of Nike in the Ashmolean Museum (p. 130, pl. 41, fig. 2; see above, note 50). A second installment of "Notes on a New Edition of Michaelis," prepared in collaboration with Dietrich von Bothmer, will appear in a forthcoming issue of *American Journal of Archaeology*.



Aspects of Scientific Archaeology in the Seventeenth Century: Marble Reliefs, Greek Vases, Manuscripts, and Minor Objects in the Dal Pozzo-Albani Drawings of Classical Antiquities

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ASPECTS OF SCIENTIFIC ARCHAEOLOGY IN THE SEVENTEENTH CENTURY

Marble Reliefs, Greek Vases, Manuscripts, and Minor Objects in the Dal Pozzo-Albani Drawings of Classical Antiquities*

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INTRODUCTION

IN NO realm does the later Renaissance march more closely with the antique than in the field of the artist's sketchbook of classical antiquities. The later fifteenth- and sixteenth-century sketchbooks fall into two groups. The first is the group of architectural sketchbooks, sketches of ancient monuments, ruins, and architectural fragments with a view to securing suggestions for contemporary architectural undertakings. The family name of San Gallo is invariably associated with the best of these collections of architectural drawings. The second group comprises the sketchbooks of classical sculptures—historical reliefs, sarcophagi, statuary, and the like.¹ These sketchbooks could serve

* This paper deals with a number of the Dal Pozzo and Albani drawings not considered in the writer's: The Dal Pozzo-Albani drawings of classical antiquities. Notes on their content and arrangement, *Art Bulletin* 38: 31-46, 1956. The additional material was collected during the summer of 1956 and of 1957, during travel on two grants from the Penrose Fund of the American Philosophical Society.

The Windsor drawings are illustrated here by gracious permission of Her Majesty the Queen. The writer wishes to reiterate his thanks for help received from those mentioned in note 2 (p. 31) of the above article. Since preparation of that paper, further comment on the Windsor and British Museum volumes can be added to the bibliography and supplemental data given previously: *Amer. Jour. Archaeology* 59: 190, 1955 (on British Museum, Franks, nos. 134 f.); Haynes, D. E. L., *The Burlington Magazine*, February 1956: 60 (on the British Museum drawings of the *Ara Pacis Augustae* reliefs); Krautheimer, R., and T. Krautheimer-Hess, *Lorenzo Ghiberti*, 337 ff., figs. 130, 139, 140, Princeton, Princeton Univ. Press, 1956 (on the lost sarcophagus reliefs used by Ghiberti); and Loeffler, E. P., A famous antique: a Roman sarcophagus at the Los Angeles Museum, *Art Bull.* 39: 4, 1957 (on Windsor no. 8514, the "Marriage" sarcophagus from the Villa Bonaparte in Rome).

Dr. Dietrich von Bothmer has studied the Greek and South Italian painted vases represented in the Dal Pozzo drawings and has provided identifications, attributions, and much important additional information. Professor A. D. Trendall and Mr. R. M. Cook have helped with these vases.

¹ A dated but useful summary of these sketchbooks is contained in Stuart Jones, H., *A catalogue of the ancient sculptures preserved in the municipal collections of Rome. The sculptures of the Museo Capitolino*, 16 f., Oxford,

the antiquarian and certainly served the painter or decorator seeking to incorporate classical motifs into contemporary art.

I. CASSIANO DAL POZZO AS AN ARCHAEOLOGIST

Cassiano Dal Pozzo, a singularly unselfish antiquarian and connoisseur, who shunned the *cursus*

Clarendon Press, 1912. To this may now be added the bibliography of works treating of antiquities and the antique as studied in the Middle Ages, the Renaissance, and more recent times, as contained in Ladendorf, H., *Antikenstudium und Antikenkopie* (Vorarbeiten zu einer Darstellung ihrer Bedeutung in der mittelalterlichen und neuen Zeit.), *Abhandlung der Sächsischen Akademie der Wissenschaften zu Leipzig, Phil.-hist. Klasse* 46 (2): 121-161, 1953.

Important sketchbooks or groups of drawings of classical antiquities not in the summary given by Stuart Jones include the following, arranged chronologically: (A.D. 1440-1450) Pisanello drawings in the Louvre and elsewhere (Hill, G. F., Some drawings from the antique attributed to Pisanello, *Papers of the British School at Rome* 3: 297-303, 1905); (1465-) architectural and other studies by G. da San Gallo (Huelsen, Ch., *Il libro di Giuliano da Sangallo*, Leipzig, 1910); (1467) drawings of the Column of Trajan by an unknown Florentine artist, Chatsworth House, Derbyshire (Strong, E. S., *Papers of the British School at Rome* 6: 174-183, 1913); Codex Ashburnham 1828, in Florence, Laurentiana; (ca. 1490) Codex Destailleur, once in the collection of Baroness Poloffzoff, Leningrad (Geymueller, V., *Mélanges de l'Ecole Française de Rome* 11: 133-137, 1891); sketchbook of the school of Mantegna, ex Destailleur no. 151, Berlin, Kunstgewerbemuseum (Huebner, P. G., *Detailstudien zur Geschichte der antiken Roms in der Renaissance*. II. Bemerkungen zu den Statuenzeichnungen Marten van Heemskercks, *Römische Mitteilungen* 26: 316, 1911); (1525-1540) sketchbooks by A. Aspertini, British Museum (Huebner, *Römische Mitteilungen* 26: 319, 1911); (1539-1540) sketchbook of Francisco d'Ollanda, Escorial, Spain (Tormo y Monzó, E., *Os desenhos das antigualhas que vio Francisco d'Ollanda, pintor português*, Madrid, 1940); (1555-1561) Codex Holmienensis by J.-J. Boissard, Stockholm, Royal Library (Matz, F. and F. von Duhn, *Antike Bildwerke in Rom* 3: 290, Leipzig, 1882); and (ca. 1650) The Petworth Folio, Petworth House, Sussex (Notes on a new edition of Michaelis: ancient marbles in Great Britain. II., *Amer. Jour. Archaeology* 60: 340, 1956). New studies of some of those sketchbooks listed by Stuart Jones are also cited in the notes following.



FIG. 1. Dal Pozzo Collection drawing of the right front corner of the lid of a Bacchic sarcophagus. Windsor, Royal Library.

honorum for the role of archaeological adviser to the Barberini family, and leader in scientific antiquarian circles in Rome, died in 1657 at the age of sixty-eight. His antiquarian activities, therefore, fall well after the periods to which the labels Early or Later Renaissance are given and long before the Neo-Classical revival stimulated by the discoveries of Pompeii and Herculaneum. Dal Pozzo and his family, throughout the seventeenth century, set out to do something hardly attempted by anyone previously, save perhaps the Neapolitan Pirro Ligorio in the previous century.² Rather than make or assemble random sketches of classical antiquities—sketches marked more by their artistic versatility than their antiquarian accuracy—Dal Pozzo set out to form a collection of drawings of all major and minor classical sculptures within the reach of artists working for him in the Rome area. This systematic assemblage—the *Museum Chartaceum* as Dal Pozzo termed it—was designed as visual catalogue for scientific research in an era when drawings and engravings alike were marked more by the peculiarities of their craft than by their value as documents of the antique.

Dal Pozzo not only sent artists, among whom Nicholas Poussin is probably to be numbered, tramping through the ruins and gardens, through the palaces and cloisters of seventeenth-century Rome in search of sculptures to draw, but he also

purchased the works of older artists. The sculptures of the arch of Constantine presented no problems that a scaffold or a telescope could not overcome, but even in the seventeenth century the list of lost or inaccessible antiquities was considerable enough to lead Cassiano Dal Pozzo to purchase groups of older drawings and, in one case, an entire late Cinquecento sketchbook.³ Cassiano's brother, Carlo Antonio, and the latter's descendants continued the collection, making additions mainly in the realms of ancient painting and minor antiquities, into the eighteenth century. The Albani family, notably the Cardinal Alessandro Albani, owned the Dal Pozzo drawings from 1714 until 1762, when the substantial portion of the collection, including Albani additions, passed to George III of England. This part of the collection is now in the Royal Library at Windsor.⁴ Another portion of the Dal Pozzo-Albani collection has found its way through the hands of a number of British private collectors into the British Museum.⁵ Other parts of the Dal Pozzo collection are scattered and lost.

II. THE IMPORTANCE OF THE MUSEUM CHARTACEUM

Nothing speaks more eloquently for the scope and success of the *corpus* of drawings of antiquities compiled by Dal Pozzo than to make a random comparison, of a Windsor drawing of a minor fragment of Roman art⁶ with the actual fragment as it survives today, let into a brick wall in the garden of the Villa Doria-Pamphili in Rome. Nothing better exemplifies the spirit with which an anonymous Baroque draughtsman of not-inconsiderable talent has monumentalized and modernized in terms of his own style a view of what to-

³ Windsor volume A. 52 (Drawings nos. 7994-8113). Michaelis, A., *Ancient Marbles in Great Britain*, 719, Cambridge University Press, 1882. For a general appraisal of sixteenth-century archaeological notebooks, see Rumpf, A., *Archäologie*, I, *Einleitung*, *Historischer Überblick*, 44-52, Berlin, 1953.

⁴ Michaelis, *op. cit.*, 718-720; *idem*, *Überblick über die Entstehung der Antikensammlungen in England*, *Archäologische Zeitung* 7: 66-68, 1874.

⁵ Michaelis, *op. cit.*, 433 f.; Ashby, T., Some account of a volume of epigraphic drawings now preserved in the British Museum, *Classical Review* 18: 71, 1904.

⁶ No. 8700 in the writer's *Catalogue of the Windsor drawings of classical sculptures*, copies of which are in the Royal Library at Windsor Castle, the Department of Greek and Roman Antiquities of the British Museum, and the Institute of Fine Arts, New York University (see Notes on a New Edition of Michaelis: *Ancient marbles in Great Britain*, *Amer. Jour. Archaeology* 59: 138 f., 149 f., 1955).

² Sections of the two recensions of Ligorio's great treatise on the antiquities of Rome are scattered from Naples to Oxford: see Ashby, T., The Bodleian Manuscript of Pirro Ligorio, *Jour. Roman Studies* 9: 172 f., 1919; Mandowsky, E., Some observations on Pirro Ligorio's drawings of Roman monuments in Cod. B. XIII.7 at Naples, *Atti della Pontificia Accademia Romana di Archeologia*, Serie III, *Rendiconti* 28, Fasc. iii-iv: 335-358, 1955.

day, no less than three hundred years ago, would be considered a trivial fragment of a Roman third-century sarcophagus lid. To the left of a Bacchic mask forming the right corner of the lid appears part of the scene in the front panel—three satyrs harvesting grapes (fig. 1).

The Dal Pozzo drawing gives some idea of the value of such drawings to the archaeologist—the value dependent naturally upon the importance of the sculpture in question. Although it is evident from the drawing as well as the German Institute photograph⁷ that the lid was reduced at least to this fragment by the earlier seventeenth century, the fragment appears to have been further mutilated and considerably weathered since the drawing was made (fig. 2). This is certainly true with the top of the mask and the upper right corner of the lid and may also be true with the two near arms of the standing satyrs. The lower left corner of the fragment has also suffered, all evidence that the draughtsman sketched the relief before it reached its present location in the Villa Doria-Pamphili.

When the same draughtsman was sent to sketch the fourth-century *Oratio* relief of the arch of Constantine,⁸ he carried the same relative sense of plastic accuracy, not found in sixteenth-century archaeological drawings, into the treatment of his subject⁹ (fig. 3). He also brought, perhaps somewhat moved by the grand potentialities of the scene, an intensified sense of the Baroque, giving

⁷ Deutschen Archäologischen Instituts, Rome. Institute Negative no. 7437.

⁸ L'Orange, H. P., and A. von Gerkan, *Der spätantike Bildschmuck des Konstantinsbogens*, 80 ff., pl. 5a, etc., Berlin, De Gruyter, 1939; Seltman, C. T., *The Cambridge Ancient History, Volume of Plates 5*: 220, Cambridge University Press, 1939.

⁹ Windsor, Royal Library, *Catalogue* no. 8201.



FIG. 2. View of the fragment shown in the previous drawing. Rome, Villa Doria-Pamphili (photo: German Institute, Rome).

the figures touches of movement where we can detect only stiffness in the late antique carving. He has transformed a number of the Roman elders standing either side of the *Rostrum* in the *Forum Romanum* into figures wearing the aspect of a Baroque Saint Jerome at his last Communion. In this case, the head of Constantine, the central figure haranguing the Senators, is a restoration by the artist to complete the sense of his drawing, for the antique head had long since been chiseled away. The victor of the Mulvian Bridge never wore the beard indicated here.¹⁰

In drawing the historical relief panels of the arch of Septimius Severus in the Roman Forum, a contemporary of the previous artist has ridden the two horses of graphic restoration and omission of the parts too mutilated to attempt revisualiza-

¹⁰ Cf. Richter, G. M. A., *Roman portraits*, no. 110 and refs., The Metropolitan Museum of Art, New York, 1948; Delbrueck, R., *Spätantike Kaiserporträts*, 112 ff., Berlin, De Gruyter, 1933.



FIG. 3. Dal Pozzo Collection drawing of the *Oratio* relief of the arch of Constantine. Windsor, Royal Library.



FIG. 4. Dal Pozzo Collection drawing of reliefs of the arch of Septimius Severus in the Roman Forum. Windsor, Royal Library.

tion¹¹ (fig. 4). The result is again a fuller, more correct transcription of the reliefs than encountered in the Giovanni Antonio Dosio drawings of seventy years previously,¹² with touches of the

¹¹ Windsor no. 8234 is shown here. This is the left and right of the left relief of the Forum side of the arch: cf. Reinach, S., *Répertoire de reliefs grecs et romains* 1: 260 f., Paris, Leroux, 1909, for the differences that can result in two graphic views, both departing from the same, mutilated original.

¹² Hülsen, Ch., *Das Skizzenbuch des Giovannantonio Dosio im Staatlichen Kupferstichkabinett zu Berlin*, Fol. 23r., no. 57, pl. XXXI, Berlin, Keller, 1933. Cf. the views of the arch of Constantine reliefs, nos. 59–65, especially no. 63, barely recognizable as the *Oratio* relief discussed above.

times reflected in the faces of some of the more dramatically displayed figures—the galloping horseman at the upper right, the barbarian behind the rocks in the lower right corner. The archaeological value of these drawings lies in the fact that these reliefs of the Severan arch were in a position of easy access to weather and souvenir hunter alike and suffered further physical deterioration between the seventeenth century and reservation of the Forum area as a historical monument two hundred years later.¹³

¹³ Platner, S. B., and T. Ashby, *A topographical dictionary of ancient Rome*, 43 f., Oxford Univ. Press, 1929; Hülsen, Ch., *The Roman Forum. Its history and its*

Having endeavored to indicate the character and style of the Dal Pozzo drawings, we may now turn to their collective value as documents of the antique. In the first place, no previous collection of drawings of major and minor Greek, Etruscan, and Roman antiquities alike presents such a wealth and diversity of material as does the *raccoltà* Dal Pozzo. The typical Cinquecento sketchbook tends to concentrate on a few historical reliefs, copious numbers of sarcophagi, some inscribed cinerary urns, the outstanding Neo-Attic style marble bases, and numerous examples of statuary in various states of mutilation and restoration. Dal Pozzo's systematic collection includes full coverage of all but the last of these categories. But then there is evidence that a substantial portion of his drawings of statuary has been lost or reposes in a yet-uninvestigated collection.

Where the sixteenth-century artist will make random sketches of scenes, motives, and details from the various reliefs of various epochs incorporated in the arch of Constantine, Dal Pozzo had nearly all the reliefs of the arch recorded in highly finished drawings. If a late first or earlier second-century Roman cinerary urn interested Dal Pozzo, he sent a draughtsman to make a careful wash drawing of the principal sculptured sides. The example shown here, with the lid missing, is itself now lost or at least in a location beyond the discoveries of those who have studied the Windsor drawings over the past eighty years¹⁴ (fig. 5).

III. THE TYPES OF ANTIQUITIES INCLUDED IN THE DRAWINGS

The range of the Dal Pozzo family collection extends well beyond the scope of the usual sketchbook collection. Italo-Etruscan and Roman bronzes are also included in the *Museum Chartaceum*, as are the so-called Campana-type architec-

monuments, 82 ff., Rome, Bretschneider, 1906, esp. fig. 35, a view of the arch in 1594.

¹⁴ Windsor no. 8508. There are, of course, many related types of *cineraria*: cf. Altmann, W., *Die römischen Grabaltäre der Kaiserzeit*, Chapter XII, figs. 125, 126, and 132, Berlin, 1902; Poulsen, F., *Katalog over antike Skulpturer*, no. 798, Ny Carlsberg Glyptotek, Copenhagen, 1940; *idem*, *Catalogue of ancient sculpture*, 570 f., no. 798, Copenhagen, 1951; *Billedtavler til Kataloget*, pl. LXVIII, Copenhagen, 1907; and Amelung, W., *Die Skulpturen des Vaticanischen Museums 2*: 413 f., no. 250a., pl. 45 (= Altmann, *op. cit.*, fig. 132), Berlin, 1908. Unpublished *cineraria* very close to this are to be found on the porch of the Isabella Stewart Gardner Museum, Boston, and at Castle Howard, near Malton, in Yorkshire (no. 53b in the typescript revision of Michaelis, *Ancient marbles in Great Britain*, a copy of which is in the Department of Greek and Roman Antiquities of the British Museum).



FIG. 5. Dal Pozzo Collection drawing of a Roman cinerary urn. Windsor, Royal Library.

tural terracotta reliefs, clay lamps, brick stamps, glass utensils, and a few outstanding Roman coins. It is hard to separate the additions made to the collection by the heirs of Cassiano Dal Pozzo under whom many of the drawings received the small inventory number inked in a lower corner. The collection was mounted on uniform, large folio sheets bearing mid-seventeenth-century watermarks but probably remained unbound until it passed to the Albani family early in the following century.

To the late seventeenth-century additions to the collection probably belong a series of drawings of antiquities prepared for reproduction in archaeological treatises of the type associated with Giovanni Bellori or at a slightly later date with the learned Abbé de Montfaucon. Typical of these drawings is one in the Windsor series showing six Isiac figures holding the symbols of their cult and standing on a suggestion of receding landscape¹⁵ (fig. 6). The figures are actually copied from a circular base with low reliefs, which is now in the Uffizi and which undoubtedly reached Florence with the Medici treasures in the eighteenth

¹⁵ Windsor, Royal Library, *Catalogue* no. 8517.



FIG. 6. Dal Pozzo-Albani Collection drawing of the reliefs on a circular base in the Uffizi, Florence. Windsor, Royal Library.

century, although the precise record of its migration is lost.¹⁶ The base belongs with sculptures, similar in Graeco-Egyptian style and subject, from the Iseum in the Roman Campus Martius.¹⁷

¹⁶ Colin, J., in *Mélanges d'archéologie et d'histoire de l'Académie française de Rome* 38, 3-5: 279-283, pls. I-III, 1920; Photo Alinari, no. 29347. A more orthodox drawing of the base appears as Fol. 113, no. 126 in the Dal Pozzo-Albani drawings in the Department of Greek and Roman Antiquities of the British Museum. Cf. also, de Montfaucon, B., *L'Antiquité expliquée* 2, 2: pls. CXV f.

¹⁷ As the reliefs of the two grey granite columns, found in 1883 and now close to the Marforio beside the Cortile of the Museo Capitolino: Stuart Jones, *The sculptures of the Museo Capitolino*, 360, nos. 14, 15, figs. 14-18.

Representative of the drawings in Volume Ten at Windsor—formed mainly of the late sixteenth-century sketchbook acquired by Dal Pozzo—is the front of a sarcophagus with scenes of Bacchic revels at the marriage of Bacchus and Ariadne and a sacrifice to the Phrygian Dionysos at the right¹⁸ (fig. 7). The sarcophagus front itself has recently been rediscovered built into the wall of the "Gothic" Dining Room at Arbury Hall in Warwickshire (figs. 8, 9). It was brought from

These columns formed part of the great porticoes of the Iseum Campense.

¹⁸ Windsor, Royal Library, *Catalogue* no. 8012. For this Windsor volume, see above, note 3.



FIG. 7. Dal Pozzo Collection drawing of the front of a Bacchic sarcophagus. Windsor, Royal Library.

Italy in the later eighteenth century by Sir Roger Newdigate and was also drawn in the *Codex Coburgensis* about 1550.¹⁹

IV. THE VALUE OF THE DRAWINGS IN TRACING LOST SCULPTURES

In the wealth of still-unpublished archaeological material in the Dal Pozzo volumes at Windsor Castle and in the British Museum, one of the most representative sets of important drawings shows the Cesi altar, now in the Palazzo Chigi at Soriano del Cimino (fig. 10). The altar is of an early imperial variety celebrating the cult of the Augustan Lares and the *Genius Augusti* as instituted in the years 12 to 7 B.C. In a late Cinquecento drawing in the older Dal Pozzo volume at Windsor, we see the front with scene of priestly sacrifice, the two sides with Lares between bay trees and the rear with imperial *corona civica* and sacrificial instruments²⁰ (fig. 11). This drawing is further confirmation of the altar's Roman provenance, for it is labeled *de Cesis*, meaning that about 1590 it was to be seen in the Villa Cesi in the Borgo beside St. Peter's.

It must have been there a half century later when one of Dal Pozzo's artists made a large, detailed study of the front panel²¹ (fig. 12). As with the Bacchic sarcophagus fragment with which these observations on Dal Pozzo began, the drawings are evidence of the better preservation (and restoration) of the surface in the seventeenth century, and of the existence at that time of the right side which appears badly mutilated in the photograph taken by the German Institute twenty-five

¹⁹ *Codex Coburgensis* 146, 52 (numbering according to Matz, F., the elder, in *Monatsberichte der Königlich Preussischen Akademie der Wissenschaften zu Berlin*, 444 ff., 1871).

²⁰ Windsor, Royal Library, *Catalogue* no. 8000.

²¹ Windsor, Royal Library, *Catalogue* no. 8281.



FIG. 8. View of the sarcophagus front shown in the previous drawing, in its eighteenth-century setting at Arbury Hall, Warwickshire. Collection of Mr. F. H. M. Fitzroy Newdegate (photo: the author).

years ago²² (fig. 13). The altar was described about 1548 by Maximilian van Waelscappe in the courtyard of the Cesi Palace and several years later by Ulisse Aldrovandi on the East side of the garden.²³ Pope Clement XI, Albani, purchased

²² The view of the front is Institute Negative no. 30.660; that of the left side is Institute Negative no. 30.662.

²³ Hülsen, Ch., *Römische Antikengärten des XVI. Jahrhunderts*, *Abh. der Heidelberger Akademie der Wissenschaften, Phil.-hist. Klasse* 4: 11, no. 4, 37, and 26, no. 94, Heidelberg, 1917. It seems to be visible in the Heemskerck drawing illustrated by Hülsen, p. 2, fig. 1, although he identifies this as a triangular candelabrum base, with a Seilenos Liknophoros on the face seen in the



FIG. 9. The Arbury Hall Bacchic sarcophagus, a closer view (photo: the author).



FIG. 10. The Cesi Altar. The left side showing one of the Lares holding a rhyton and patera between bay trees. Soriano, Palazzo Chigi (photo: German Institute, Rome).

the remaining antiquities of their once celebrated collection from the Cesi heirs in 1720,²⁴ and, rather than passing with the Villa Albani collection to the Princes Torlonia, this altar found its way to the country seat of the late Prince Ludovico Chigi Albani.²⁵ The Dal Pozzo drawings show that while the altar itself was lost sight of until recent years, it was still very much in the antiquarian consciousness of the seventeenth century; the older Windsor drawing with its notation of provenance also provided the visual link between the altar rediscovered at Soriano and the Cesi altar as

drawing. We see the left face with the Lar and a suggestion of the front at the right; the drawing also seems to indicate that the present flat upper surface is the result of cutting since Heemskerck's time.

²⁴ See Stuart Jones, *The sculptures of the Museo Capitolino*, 6.

²⁵ Pietrangeli, C., *L'Ara dei Lari di Soriano nel Cimino*, *Bullettino della Commissione Archeologica Comunale di Roma* 64: 13-17, 2 plates, 1936, with only these speculations as to provenance; Ryberg, I. S., *Rites of the state religion in Roman art*, *Mem. Amer. Acad. in Rome* 22: 61, pl. XVI, fig. 32, 1955; *Amer. Jour. Archaeology* 61: 115 f., 1957.

described by sixteenth-century visitors to the Cesi gardens.²⁶

We may conclude by further demonstrating that to the historian of classical art the catalogued view of antiquity found in the methodically mounted, inventoried and arranged drawings of the Dal Pozzo-Albani collection means also the view of monuments which seem to have been destroyed or removed to some collection where they have become unknown to the archaeological confraternity. Such must be the case with the subjects of three closely related Windsor drawings by the same seventeenth-century hand responsible for the drawings of the sculptures on the arch of Constantine²⁷ (fig. 14). The drawings show three triumphal relief panels: the first a display of weapons and armor; the second Victory inscribing the record of a campaign on a shield, against a trophy and above a seated female and a bound Eastern barbarian; and the third a legionary leading an Eastern barbarian into captivity. From multifold analogies, the reliefs suggest the bases of a triumphal arch, and the shape of the panels, combined with this seeming smallness of the reliefs, bespeak connection with a set of such bases divided between the small church of SS. Nereo e Achilleo near the baths of Caracalla and the Villa Borghese collection.²⁸ These bases have been conjectured as coming from a lost arch of Lucius Verus, and the scenes in these drawings, together with the presentation of subjects and the details of costume, would certainly suit commemoration

²⁶ The Irish artist Henry Tresham (1756-1814), working in Rome between 1775 and 1789, drew the front only in his sketch-book (C. Robert, *Römisches Skizzenbuch aus dem achtzehnten Jahrhundert im Besitz der Frau Generalin von Bauer geb. Ruhl zu Kassel, Hallisches Winckelmannsprogramm* 20: no. 277, Halle a S., 1897). At the time the sixteenth-century diarists described it, or about two decades after Heemskerck's visit, the altar was being drawn for the *Codex Coburgensis* (Fol. 127, p. 472, no. 67, Matz). The four sides appear here. The altar may not have left Rome until as late as 1852-1866, between the time the Chigi family inherited the Albani titles and the purchase of the Villa Albani by Principe Alessandro Torlonia.

²⁷ Windsor, Royal Library, *Catalogue* nos. 8218-8220.

²⁸ Cumont, Fr., in *Atti della Pontificia Accademia Romana di Archeologia*, Serie III, *Memorie* 3: 82 ff., 1932; Platner and Ashby, *Topographical Dictionary*, 47. The bases perhaps did not reach their present location until ca. A.D. 1597-1602, when the church was restored by the Cardinal Baronius (Krautheimer, R., and W. Frankl, *Recent discoveries in churches in Rome*, *Amer. Jour. Archaeology* 43: 392 ff., 1939).

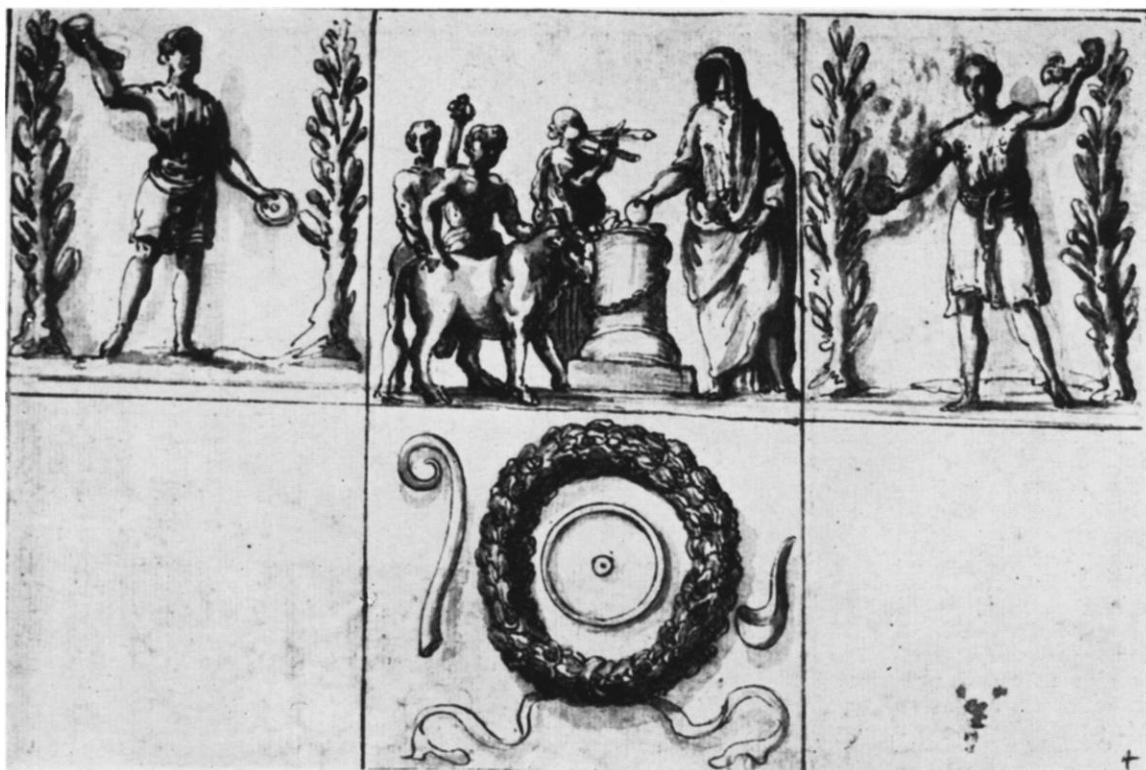


FIG. 11. Dal Pozzo Collection drawing of the four faces of the Cesi Altar. Windsor, Royal Library.

of the Parthian triumphs of the colleague of Marcus Aurelius.

In another Windsor drawing we cannot be too imaginative if we see the mutilated remains of a



FIG. 12. Dal Pozzo Collection drawing of the scene of sacrifice to the *Lares Augusti* on the front face of the Cesi Altar. Windsor, Royal Library.



FIG. 13. The front of the Cesi Altar, showing the right face in its present mutilated condition. Soriano, Palazzo Chigi (photo: German Institute, Rome).

lost major historical relief of the imperial epoch, from the suggestion of beards and the spacing of the figures probably belonging to the Hadrianic period ²⁹ (fig. 15). The subject appears to be a ceremonial procession, with the group of officials at the left carrying a chariot of a divinity on a *ferculum*.³⁰ So far as the writer knows, there are no other drawings of this relief.

²⁹ Windsor, Royal Library, *Catalogue* no. 8182.

³⁰ This arrangement of the figures, spaced at intervals against a neutral background and treated in a more plastic manner than, say, in the processional figures of the Ara Pacis Augustae, occurs in the historical relief fragment at Chatsworth House, Derbyshire, which is universally considered work of the earlier Hadrianic period (Hammond, M., A statue of Trajan represented on the "Anaglyphs Traiani," *Mem. Amer. Acad. in Rome* 21: 179, note 141, etc., 1953; Strong, E., *La scultura romana da Augusto a Costantino* 2: 213, fig. 125, Florence, 1926; Kaschnitz-Weinberg, G., *Sculture del Magazzino del Museo Vaticano*, 191, no. 421, Vatican City, 1937, a fragment compared stylistically). Although the immediate scene seems totally unrelated, there is nothing to preclude the relief drawn for Dal Pozzo and the Chatsworth relief from having formed part of the same commemorative ensemble. Neither of the two surviving heads on the Chatsworth relief wears a wreath, but the persons are both merely underlings carrying the tax records (or building tiles?). The foremost of these two figures at the right, however, has a beard similar to that which we would imagine in the relief drawn for Dal Pozzo.



FIG. 14. Dal Pozzo Collection drawings of Roman triumphal reliefs, perhaps the bases of a now-destroyed Antonine triumphal arch. Windsor, Royal Library.



FIG. 15. Dal Pozzo Collection drawing of a Roman historical relief, with (mutilated) scenes of a civic procession. Windsor, Royal Library.

V. DRAWINGS OF GREEK AND SOUTH ITALIAN VASES

The Cassiano Dal Pozzo drawings in the main albums at Windsor and in the British Museum appear to provide the earliest recorded examples of post-Renaissance graphic consciousness of Greek or South Italian painted vases. The majority of known Dal Pozzo drawings of painted vases show examples manufactured in Italy, rather than Athenian export vases; this is in keeping with the fact that before the last quarter of the eighteenth century the majority of known vases were of the South Italian, Apulian, Campanian, Lucanian, or Etruscan varieties. Although the contents of Sir William Hamilton's second collection (ca. 1785–1798) included a good proportion of Greek vases,³¹ and Winckelmann had some material to distinguish the Greek style of the better examples,³² the great discoveries of Attic black and red-figured vases in the Etruscan cemeteries North of Rome were not made until the generation after Waterloo. This was the period when Lucien Bonaparte, Prince of Canino, and others explored the tombs of the necropolis of Vulci which lay within their estates.³³

As will be seen, Pietro Sante Bartoli (died 1700) evidently drew one of the vases known to Dal Pozzo.³⁴ An Attic black-figured vase appears in the

Museum Romanum of De la Chausse (1690),³⁵ and by 1752, with more examples available, painted vases play an important part in the antiquarian publication of the Comte de Caylus (1692–1765).³⁶ The term *vasi etruschi* given to all vases in the earlier Neo Classic period of course stems from their discovery in areas where the Etruscans are supposed to have lived, though in actuality many of these finds were in Southern Italy and in the Italiote border areas between the northern limits of Magna Graecia and the southern limits of Etruscan domination.³⁷ The types of vases which have found their way into the Cassiano Dal Pozzo drawings parallel on a limited scale those vases which were to form the earliest major collections in this field, the Valletta collection sold in 1720/1721,³⁸ the first Sir William Hamilton collection (formed ca. 1760–1772),³⁹ the collection now at Nostell Priory in Yorkshire,⁴⁰ the small group of vases in Sir John Soane's Museum,⁴¹ or a sub-

³⁵ Causseus, M. A. (De la Chausse), *Museum Romanum*, 2 v., pl. 100, Rome, 1690; von Bothmer, D., Greek vases lost and found, in *Studies presented to D. M. Robinson 2* (edited by Mylonas, G. E., and D. Raymond): 135, St. Louis, Washington Univ., 1953; the vase, a pelike, was in the Barberini collection and was seen before 1940 by Sir John Beazley in the Roman market.

³⁶ Caylus, *Recueil d'antiquités* 1: pl. 55, no. II (owl skyphos), pls. 31–44 (South Italian, etc.); 2: pls. 19–26 (Attic, etc.), 31–37, Paris, 1752. The first Attic Panathenian amphora was found in Cyrene as early as 1706 (Rumpf, *op. cit.*, 56).

³⁷ Lists of provenances of the vases in early collections are given on pp. xxi–lxxxv of Jahn, O., *Beschreibung der Vasensammlung König Ludwigs in der Pinakothek zu München*, Munich, Lindauer, 1854. In general the earliest records for vases in Sicily and Southern Italy are between 1740 and 1750; in Northern Italy, 1815 to 1825.

³⁸ Michaelis, *Ancient marbles*, 46, 669; Valletta vases are published in de Montfaucon, B., *L'Antiquité expliquée* 3, Suppl.: pls. 20 ff.; 4: pl. 11.

³⁹ Michaelis, *Ancient marbles*, 109–111.

⁴⁰ *Amer. Jour. Archaeology* 59: 143 f., 1955. The two cases of vases are in the Museum beyond the Lower Hall.

⁴¹ Forty of these were purchased at the James Clark Sale, Christie's 1802 (together with a bronze for £38. 14. 6); the "Cawdor Vase," a large Apulian krater of the late fourth century B.C., was bought at the sale of Lord Cawdor's collection in 1800, for £68. 5. 0; and Soane added an Apulian amphora at the Sir Henry Englefield Sale in 1823 (for £24. 13. 6) (see *A new description of Sir John Soane's museum*, 10 f., 13, 59–63, London, H. M. Stationery Office, 1955). As others have suggested but not definitely stated in connection with related vases, Michaelis (*Ancient marbles*, 163, 581) is in error in stating that the "Cawdor Vase" was purchased by Soane in 1815, at the sale of the collection of vases belonging to the London bookseller J. Edwards; Soane's diary records the transportation of the vase by coach to his Ealing place, Pitzhanger Manor.

³¹ Michaelis, *Ancient marbles*, 111 ff.

³² See below, note 42, especially Appendix, Section I, of Greifenhagen's monograph.

³³ Michaelis, *Ancient marbles*, 168; *idem*, *A century of archaeological discoveries*, 61–70, London, Murray, 1908. Professor Frank Brown informs me of what must be one of the earliest post-antique literary records of Greek vases. A Spanish engineer working ca. 1565 on the Spanish fortifications at Orbetello fell down a hole (a tomb in the Etruscan necropolis) and discovered vases with black and red figures. He records this in his notebook; perhaps his finds included some of the vases drawn about five decades later for Dal Pozzo. It is difficult to say whether Giorgio Vasari (died 1484) was interested in Greek vases, or merely in Etruscan *bucchero* and Arretine pottery (see Vasari, G., *Le Vite*, ed. Milanesi, G., 2: 557 f., Florence, 1878; Chase, G. H., *Museum of Fine Arts Boston, Catalogue of Arretine pottery*, 4 ff., Boston, Houghton Mifflin, 1916). Mr. R. M. Cook called my attention to the reference by Ulisse Aldrovandi to "vasi dipinti con belle e varie manili" in Cardinal Carpi's collection; his notes were published in 1558 in L. Mauro's *Antichità della Città di Roma* (for this collection, see Hülsen, Ch., *Römische Antikengärten, passim* [above, note 23]).

³⁴ Windsor, Royal Library, drawing no. 11, 355; see below, note 51. Pietro Sante Bartoli was a draughtsman of great versatility, managing to prepare publications on all manner of antiquities from major reliefs to lamps, gems and coins.



FIG. 16. Drawing of the principal side of a south Italian bell krater. British Museum, Franks no. 482.

stantial portion of the vases in the Vatican collections, to cite at random.⁴²

The first two vases drawn in the Dal Pozzo collection are as follows. British Museum (Franks) no. 482 (inked 18) is a black ink and black, brown, and grey wash drawing made *ca.* 1640 of the principal side of a South Italian bell krater (fig. 16). Nos. 483 (inked 1292) and 485 (inked 1293) are two sides of a late fifth century B.C. Attic bell krater which was in the care of the antiquarian Lorenz Beger and probably *ca.* 1723–1725 in the Brandenburg collection in Dresden⁴³ (fig. 17). The drawing is executed in brown ink

⁴² Much on the history of these collections is contained in Greifenhagen, A., *Griechische Vasen auf Bildnissen der Zeit Winckelmanns und des Klassizismus, Nachrichten von der Gesellschaft der Wissenschaften zu Göttingen, Phil.-hist. Klasse, Fachgruppe I, Neue Folge*, 3 (7): 199–230, 1939; see also Jahn, *op. cit.*, p. X, note 7. Mr. R. M. Cook is writing the post-Renaissance history of painted vases in connection with a general handbook of the subject. A bibliography of the early publications, compiled by E. Jastrow, appears in Mau, A., von Mercklin, E., and F. Matz, *Katalog der Bibliothek des Deutschen Archäologischen Instituts in Rom* 2: 560–579.

⁴³ According to Dr. von Bothmer, it appears to be the vase published in Beger's *Thesaurus Brandenburgicus* 3: 301, 1701; it was then in Berlin, having probably come from the Bellori collection (see Furtwängler, A., *Beschreibung der Vasensammlung im Antiquarium*, p. XI, Berlin, Spemann, 1885).

and grey washes over pencil indications on white; the same vase, with an alien lid from a black-figure lekanis, was published in 1719 in Dom Bernard de Montfaucon's *L'Antiquité expliquée et représentée en figures* (volume I, plate no. 159, no. I, after [a drawing communicated by or taken from the publication of] Beger). In the main Windsor albums nos. 8585 (inked 19) (fig. 18) and 8586 (fig. 19) in pen and bistre show sides A and B of the same early Apulian krater drawn as Franks no. 482. Side A, corresponding to the view in Franks, shows a female figure to r. with a wreath and a box; she leans on a pillar and faces a nude athlete standing to l. with a spear. Side B features two himation-clad youths facing



FIG. 17. Dal Pozzo Collection drawings of an Attic bell krater once in the Brandenburg Collection. British Museum, Franks nos. 483, 485.



FIG. 18. The central design from side A of the krater illustrated in fig. 16. Windsor, Royal Library.

each other. The vase has not been located; Dr. von Bothmer has furnished attribution to the circle of the Eton Painter.

The interesting thing about the three sets of drawings is the manner in which the problem of drawing a painted vase is handled by artists accustomed to recording statuary, marble reliefs, Italo-Etruscan bronzes, an occasional terracotta, and inscriptions. Franks no. 482 treats the vase faithfully *as a vase*, with a successful portrayal of size, shape, and coloring. Franks nos. 483 and 485 are rapid color sketches, recording the object but making no attempt to reproduce the details or style of the figures. Windsor nos. 8585 and 8586, on the other hand, treat the red figures of the vase as if they were reliefs in marble. Color is eliminated, and the whole design is given a sense of sculptural volume and orderliness reminiscent of a Hadrianic mythological relief rather than an exercise in calligraphy.⁴⁴ With these five draw-

⁴⁴ The treatment of the figures in these two drawings calls to mind the set of drawings of the Palazzo Spada reliefs in the *Museum Chartaceum* (Windsor nos. 8259-8266). These eight reliefs were discovered at S. Agnese fuori le mura in 1620, in the course of restorations undertaken by the Cardinal Verallio. They were walled up in the courtyard gallery of the Palazzo Spada. Like the Ludovisi battle sarcophagus found a year later (Windsor, Royal Library, drawing no. 8145), these Hadrianic versions of late Hellenistic mythological reliefs were among the most recent archaeological sensations at the time the bulk of the Dal Pozzo drawings were being prepared (Helbig, W., et. al., *Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom* 2: 382-389, nos. 1810-1817, Leipzig, Teubner, 1913). At the time Dal Pozzo's best draughtsman was sketching these reliefs, drawings were made of nearly all the so-called Hellenistic reliefs in the Rome area; it is natural, therefore, the cold style of these reliefs should influence the results of an artist drawing the figures of a painted vase for the first time.

ings belong twelve further drawings of eight vases in the *Nettuno* volume to be described presently. From their style, coloring, inked numbering, and watermarks, these additional drawings can be identified as having formed part of Cassiano's *Museum Chartaceum*. Clearly these ten painted vases are intruders at least a half-century in advance of their times in post-Renaissance antiquarian studies, and it is a tribute to Dal Pozzo's scientific thoroughness that he should include them in his *Museum Chartaceum*.

VI. VASES IN THE *NETTUNO* VOLUME AT WINDSOR

The scattered Dal Pozzo collection drawings of classical antiquities in the large Albani volume known as *Disegni di varie antichità, Nettuno*, have received only passing mention.⁴⁵ This volume contains numerous fragments of the *Museum Chartaceum*, mostly drawings of minor reliefs and small objects similar to many items in the drawings at the end of Franks volume II.⁴⁶ The drawings of the *Nettuno* volume are numbered from 11,120 to 11,521 in the Windsor Inventory and the writer's *Catalogue*. The drawings of Greek and South Italian vases in this volume (nos. 11,342-11,356, with several gaps) are similar to Franks no. 482 in that at least one view of each attempts to reproduce the shape, color, and style of painting of the actual vase and its period of production. Like Franks no. 482 all are large drawings, some even representing or exceeding the actual sizes of

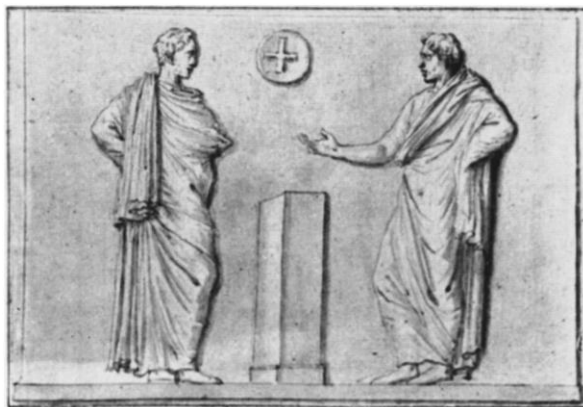


FIG. 19. The central design of side B. of the same krater. Windsor, Royal Library.

⁴⁵ Michaelis, *Ancient marbles*, 719, no. XIII-196 (Windsor Book A-31). He does not mention the drawings of painted vases in his brief summary of the contents.

⁴⁶ See on these, Ashby, *Classical Review* 18: 71 ff., 1904; many pages of Franks Vol. II are remounted strays from the *Museum Chartaceum* (see below, note 70).



FIG. 20. Dal Pozzo Collection drawings of an Apulian red-figured pelike, Vatican V50. Windsor, Royal Library.

the vases themselves. Brown ink and red, black, and grey washes on prepared white backgrounds are again used to approach the original colors of the vases.

Five of the eight vases in the *Nettuno* volume have been traced in their present locations. Drawings are mentioned in the arbitrary order of their eighteenth-century binding. Drawing no. 11,347 (inked 1092), an Apulian red-figured pelike, is now Vatican, V 50⁴⁷ (fig. 20). No. 11,348 (inked 1091) shows side B and the four figures

⁴⁷ Trendall, A. D., *Vasi antichi dipinti del Vaticano, Vasi italoti ed etruschi a figure rosse*, Fascicolo I: pls. 46i and 47i, Vatican City, 1953.

of side A of an Attic severe style red-figure column krater in the Museo Civico, Bologna⁴⁸ (fig. 21). No. 11,349 is an early fifth-century Attic red-figured lekythos now in the Museo Civico, Bologna⁴⁹ (fig. 22). No. 11,353 (inked 1082) illustrates the principal side of a Lucanian pelike also in the



FIG. 21 Dal Pozzo Collection drawings of an Attic column krater now in Bologna, Museo Civico. Windsor, Royal Library.

⁴⁸ PU 284; described but not illustrated in Pellegrini, G., *Catalogo dei vasi antichi dipinti delle Collezioni Palagi ed Universitaria*, Bologna, Museo Civico, 1900. Pp. v-vii, provenances of the Cav. Pelagio Palagi collection, vii f., of that of the University, include objects (vases?) left to the city of Bologna by Ulisse Aldrovandi in the sixteenth century (see above, note 33) and two eighteenth-century collections.

⁴⁹ Pellegrini, *op. cit.*, no. PU 304. Dr. von Bothmer states that this vase has been compared by Sir John Beazley with Tübingen no. E140, an alabastron compared with the Beldam Painter (Beazley, J. D., *Paralipomena*, 2521; *idem*, *Attic red-figure vase painters*, 469, Oxford, Clarendon Press, 1942).



FIG. 22. Dal Pozzo Collection drawings of an Attic lekythos in Bologna (above) and an Attic black-figure lekythos of the Cock Group. Windsor, Royal Library.

Museo Civico, Bologna;⁵⁰ no. 11,354 (inked 1083) shows only the two youths and the pair of *halteres* or jumping-weights of side B of the same vase (fig. 23). Finally, nos. 11,355 (1079) and 11,356 (1080) present the Apulian bell krater now in Bologna, Museo Civico no. 594, in the same way; only the two youths, the *diptychon* and the floral

⁵⁰ *Corpus Vasorum Antiquorum, Italia*, Bologna, Museo Civico, IV, G r, pl. 1, 11 and 12; Pellegrini, *op. cit.*, no. PU 497.

motif of side B are drawn⁵¹ (fig. 24). The remaining three vases include an Attic black-figure lekythos of the Cock Group (no. 11,350)⁵² (fig. 22), a black-figure skyphos of the Haimon Group



FIG. 23. Drawings of a Lucanian pelike, now in the Museo Civico, Bologna. Windsor, Royal Library.

⁵¹ *CVA*, IV D r, pl. 25, 5 and 6. No. 11,355 is also Bartoli, P. S., Bellori, J. P., and A. Causse, *Picturae antiquae cryptarum Romanarum . . . , Alia sepulcrorum monumenta*, pl. XVI, Rome, 1791. Six drawings of vases by Francesco Bartoli (ca. 1675–ca. 1730), the son of Pietro Sante Bartoli, appear in volume II of the Holkham drawings (see Ashby, T., *Drawings of ancient paintings in English collections. II–IV., Papers of the British School at Rome* 8: 40, nos. 1–6, 1916).

⁵² Cf. Beazley, J. D., *Attic black-figure vase-painters*, 468, no. 53, Oxford, Clarendon Press, 1956.



FIG. 24. Apulian bell krater now in Bologna, Museo Civico no. 594. Windsor, Royal Library.

(nos. 11,342 and 11,343)⁵³ (fig. 25), and an Apulian red-figured Panathenaic amphora (nos. 11,344; 11,345) (fig. 25).

VII. OTHER CLASSICAL ANTIQUITIES IN THE *NETTUNO* VOLUME AT WINDSOR

A summary of the other noteworthy drawings of antiquities may give some idea of the volume's content; the volume, of course, contains a number of sixteenth-century and later architectural drawings, and drawings of Medieval and later works of art. As is known from his concern with the manuscript of the *Chronograph of A.D. 354*, Cassiano Dal Pozzo's interests embraced a wide range of antiquarian and scientific fields. In fact, the *Nettuno* volume contains thirteen unpublished

⁵³ Cf. Beazley, *op. cit.*, 566, no. 624.

earlier seventeenth-century drawings after the lost Carolingian copy of this manuscript (nos. 11,360; 11,363–11,374). These brown ink and brown wash studies (on white ground with red ink for the hours of the days) are of great importance, since Dal Pozzo handled the Carolingian manuscript when it was in the possession of Claude Favre Peiresc (died 1637) and these copies represent fragments of his own *Museum Chartaceum*.⁵⁴ It seems logical that Cassiano would retain a faithfully executed copy by one of these better draughtsmen for his private collection.⁵⁵



FIG. 25. Skyphos of the Haimon Group, and two views of an Apulian Panathenaic amphora. Windsor, Royal Library.

⁵⁴ For Dal Pozzo's connection with Peiresc's now-lost Carolingian archetype, see Stern, H., *Le Calendrier de 354, Étude sur son texte et sur ses illustrations*, *Institut Français d'Archéologie de Beyrouth, Bibl. arch et hist.* 55: 9, 20 f., 40 f., Paris, 1953.

⁵⁵ Windsor no. 11,372 is Saturn (Stern, *op. cit.*, pl. V, 1); no. 11,373 is Sol (Stern, pl. V, 2); no. 11,370 is Luna (Stern, pl. VI, 1); no. 11,369 is Mars (Stern, pl. VI, 2); no. 11,374 is Mercury (Stern, pl. VII, 1). Among the months, no. 11,367 is January (for the problems connected with which, see also Strzygowski, J.,



FIG. 26. Dal Pozzo Collection drawing of the page Martis Dies, copied from the *Chronograph of 354*. Windsor, Royal Library.



FIG. 27. Dal Pozzo Collection drawing of the page for the month of January, *Chronograph of 354*. Windsor, Royal Library.

The pages for the fourth day of the Roman week, Martis Dies (fig. 26) and those for January (fig. 27) and October (fig. 28) provide excellent illustrations of the quality of these drawings.⁵⁶

Drawings nos. 11,125 to 11,128 show a group of reliefs with trophies of captured arms and armor, similar to Roman monumental fragments in the British Museum, the Villa Torlonia-Albani, the Cortile of the Palazzo dei Conservatori, and else-

Die Calenderbilder des Chronographen vom Jahre 354, *Jahrbuch des Kaiserlich Deutschen Archäologischen Instituts*, Erstes Ergänzungsheft, 56 ff., pl. XVIII, Berlin, 1888); no. 11,364 is February (Stern, pl. VIII, 1); no. 11,363 is March (Stern, pl. VIII, 2); no. 11,360 is August (Stern, Pl. X, 1); no. 11,371 is September (Stern, pl. X, 2); no. 11,366 is October (Stern, pl. XI, 1); no. 11,368 is November (Strzygowski, *op. cit.*, pl. XXX); and no. 11,365 is December (Stern, pl. XIII, 1). Drawing no. 10,266 in Windsor vol. A-9 (184) shows a detail of December's ingenious dice box (also Strzygowski, pl. XXXII); the drawing is a later seventeenth-century brown ink study prepared for a book illustration. The source is provided by the notation, "Pirgo copiato da un Calendario antico mandato al Card."

⁵⁶ The fact that the title page, the pages with the cities (Roma, Alexandria, Constantinopolis, and Trier), and the Writing Victoria are missing at Windsor seems to be additional evidence for the loss of a substantial portion of Dal Pozzo's *Museum Chartaceum* (on this see *Art Bulletin* 38: 38 ff., 44, 1956).



FIG. 28. Drawing of the page for October, *Chronograph of 354*. Windsor, Royal Library.

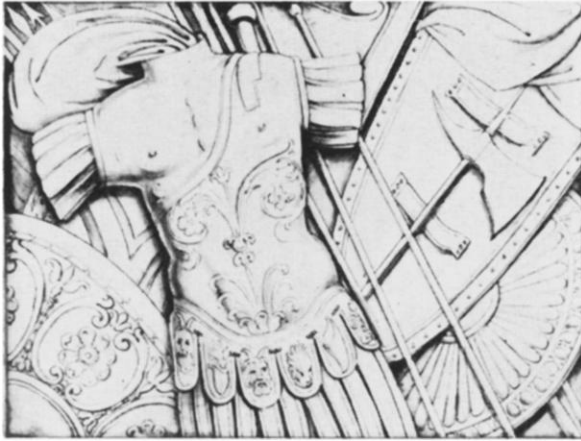


FIG. 29. Drawing of a marble relief with Roman cuirass, shields, spears and other weapons. Windsor, Royal Library. Drawing no. 11,126.

where. The seventeenth-century antiquarian interest was not in the connections of the monuments with Roman triumphal art but in the details of the weapons represented—helmets, cuirasses, various shields, battle standards, and the barbarian carnyx or dragon standard⁵⁷ (fig. 29). Thus, drawing no. 11,154 shows the funerary stele of a gladiator, with his helmet and body armor displayed in the relief on the front.⁵⁸ The Dal Pozzo archaeological interest in armor extended, quite logically, from Roman battle emblems to ancient musical instruments. Drawings nos. 11,129 and 11,130 present the reliefs from a Bacchic or similar cult altar; the sides drawn feature crossed torches, cymbals, Pan pipes, and double flutes in relief. The closest parallels are the short sides of the Scipio Orfitus altar to Cybele in the Villa Torlonia-Albani; these short sides have been cut apart

⁵⁷ On the general subject of Roman Republican and imperial reliefs with displays of arms and armor, see Löwy, E., *Die Anfänge des Triumphbogens*, *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, New Series, 2: 1-40, 1928, and for Renaissance studies of such reliefs, Crous, J. W., *Florentiner Waffnenpfeiler und Armilustrum*, *Römische Mitteilungen* 48: 1-119, 1933 (also *Amer. Jour. Archaeology* 59: 190, 1955). No. 11,126 can be compared with the relief tablet, British Museum no. 2620 (Smith, A. H., *Catalogue of Sculpture* 3: 426 f., fig. 69, London, British Museum, 1904; Reinach, S., *Répertoire de reliefs* 2: 497, no. 1, Paris, Leroux, 1912).

⁵⁸ The monument is set on a ground indicated by grass and flowers. The closest parallels are the relief and the stele of Caracalla's gladiator Batton, published by Winckelmann, *Monumenti antichi inediti* 1: pl. 197 ff.; for a photograph, *Einzelaufnahmen* no. 2324, Rome, Palazzo Doria; other such reliefs are studied by Faccenna, D., *Bullettino Comunale* 73: Appendix XVI, 3-14, 1949-1950 (1952).

and are let into the wall as relief panels. They are also drawn as no. 8306 in the main Windsor volumes.⁵⁹

The remaining drawings of classical antiquities in the *Nettuno* volume are of a most miscellaneous nature. Nos. 11,288 and 11,289 present a silver or bronze vase of oenochoe shape with the Nine Muses represented in high relief, six in *aediculae* around the body and three in the acanthus foliage of the neck (fig. 30). The vase is now lost, but it was also recorded as Franks vol. II, Fol. 110a, no. 487, and twice in de Montfaucon's treatise.⁶⁰ No. 11,351 (with *Museum Chartaceum* no. 481) comprises front and back views of a small bronze of a charioteer; the statuette is now in Paris, among the Louvre bronzes⁶¹ (fig. 31). No. 11,352 (inked 471) presents a marble relief showing Eros driving a biga of rams.⁶² Nos. 11,357, 11,361, and 11,362 have already been noted as showing the Bacchic tripod now on the lawn at Newby Hall; the drawings were made when it was in the Cesi collection⁶³ (fig. 32). Drawing no. 10,215 in the volume A-9 (184), *Antichità Diverse*, at Windsor also shows the tripod and bears the seventeenth-century notation *in hortis cesiorum*; an eighteenth-century hand has noted on the folio the presence of the piece in the Albani collection. Thus, also, a marble tripod, one of a pair now in the Vatican, is drawn as no. 11,358 (556) with the seventeenth century location: *Albani in ecclesia S. M. vulgo = la stella = modo inferuit aqua baptilis* (fig. 33). It was brought to the Vatican under Pope Pius

⁵⁹ The Albani altar: Reinach, *Répertoire de reliefs* 3: 134, esp. no. 4; Helbig, *op. cit.*, 2: 443 f., nos. 1901 f.; Rostovtzeff, M., *A history of the ancient world*, pl. 15.

⁶⁰ *L'Antiquité expliquée* 1: pl. 62; 3: pl. 74.

⁶¹ No. 666 (Reinach, S., *Répertoire de la statuaire grecque et romaine* 2: 537, no. 2, with feet restored). He is bearded and holds the palm in his left hand; a wreath was in the right, but all is missing below the elbow. Cf. British Museum nos. 1619 f. (Walters, H. B., *Catalogue of Bronzes*, 262, London, British Museum, 1899). He is comparable to the charioteer of the funerary relief in the Villa Torlonia-Albani (Dal Pozzo, Windsor, Royal Library, *Catalogue* no. 8183; German Institute Photo SR 150-2; Schreiber-Anderson, *Atlas*, pl. XXXII, 1; Winckelmann, *Monumenti antichi inediti*, pl. 203). He is also in De Ridder, *Bronzes*, no. 714.

⁶² Eros and a ram is a subject found in decorative reliefs and on sarcophagi (cf. the fragment in the gardens of the Villa Medici in Rome: Cagiano de Azevedo, M., *Le antichità di Villa Medici*, 81, no. 89, pl. XXXVI, 64, Rome, Libreria dello Stato, 1951).

⁶³ *Amer. Jour. Archaeology* 59: 143, pl. 45, fig. 24, 1955; *Art Bull.* 38: 40, note 40, 1956.

VI, in 1778.⁶⁴ In no. 11,359 (917) we see the remains of a wooden chest with bronze binding, bosses, and three appliqué reliefs of Dionysiac subjects; the drawing is carried out in brown ink and is filled in with brown and green washes to render the colors, surfaces and textures of the wood and the patinated bronze⁶⁵ (fig. 34). Finally, no. 11,384 (488) shows a marble relief with facing head of Zeus Ammon now Vatican, Sala de' Busti no. 348;⁶⁶ no. 11,418 (416) is the giant Marlborough sardonyx cameo in the



FIG. 30. Dal Pozzo Collection drawing of a metal oenochoe with reliefs showing the Nine Muses. Windsor, Royal Library.

⁶⁴ Lippold, G., *Die Skulpturen des vaticanischen Museums*, III, 2: 46 ff., no. 236, pl. 26, Berlin, 1955; von Mercklin, E., *Zwei marmore Dreifüsse aus Albano im Vatikan*, *Römische Mitteilungen* 49: 209-221, pl. 16, nos. 2-3, 1934; Piranesi, *Antichità d'Albano*, pl. VIII.

⁶⁵ The three plaques show, from left to right, Silenus or a Satyr with the infant Dionysos, and a ram (tree behind), intoxicated Silenus with the young Dionysos and a panther, and the young Dionysos leaning on Ampelos, a panther at the left. Compositions of the type seen in these reliefs are collected by Amandry, P., *Annuario della Scuola Archeologica di Atene* 24-26: 185-198, 1950; Curtius, L., *Jahreshefte des Österreichischen Archäologischen Institutes in Wien* 36: 62-76, 1946.

⁶⁶ Amelung, *Die Sculpturen des vaticanischen Museums* 2: 535 f., no. 348, pl. 70; cf. the similar mask drawn as Windsor no. 8581, Ny Carlsberg Glyptotek no. 383 (*Billedtavler*, pl. XXV), and the Ammon mask from the Bellori collection and now in Berlin (*Beschreibung antiken Skulpturen*, 360 f., no. 891).

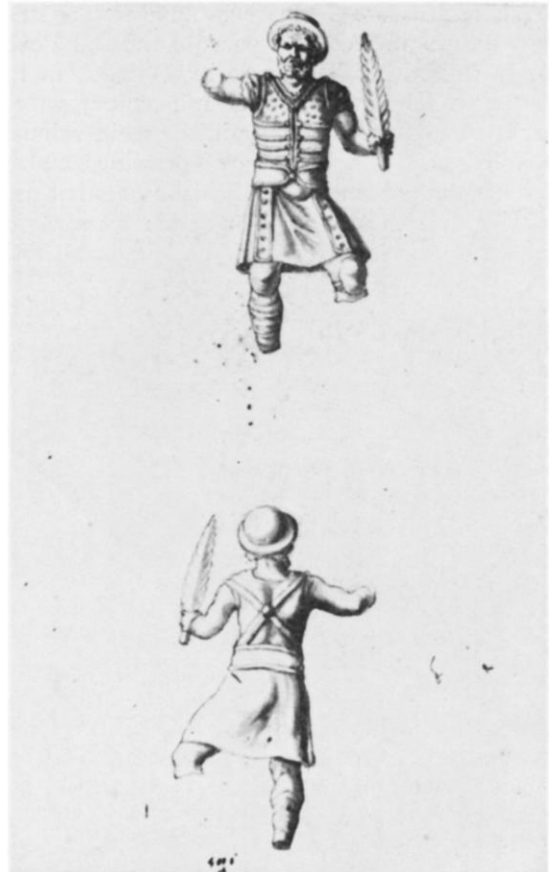


FIG. 31. Bronze statuette of a charioteer, now in the Louvre Museum, Paris. Windsor, Royal Library.

British Museum, with busts of an emperor and an empress (probably of the late second century A.D.) in Alexandrine cult guise.⁶⁷ No. 11,495 (364) is a marble tondo relief with a ship bearing symbols of the worship of Isis⁶⁸ (fig. 35) and nos. 11,517 to 11,519 are minor sarcophagus or other relief fragments in marble.⁶⁹

⁶⁷ Christie's Sale, 29 June 1899, lot 482; Walters, H. B., *British Museum, Catalogue of Greek and Roman Gems*, 341 f., no. 3619, London, British Museum, 1926; *Numismatic Chronicle* 15: 261, 1955. The folio bears a notation in ink: CAMEO TRICOLOR OLIM IN AEDIBUS DUCIS SANNELIS, NUNC IN LUSITANIA APPORTATA A MARCHIONE DE FUENTES, ET ABRANTES APUD SA. SEDE ORABORE ANNO 1719.

⁶⁸ Although there are a number of marble medallions of the period A.D. 50-250 with comparable treatment of mythological scenes and figures, no close parallel for this relief comes to mind. For Isis Pelagia and her ship, see Roscher, W. H., *Ausführliches Lexikon der griechischen und römischen Mythologie*, II, 1: cols. 482ff., esp. fig. col. 485, Leipzig, 1890.

⁶⁹ No. 11,517 (145) shows Eros carrying a garland (cf. Amelung, *Die Sculpturen des vaticanischen Museums*

Where *Museum Chartaceum* numbers are lacking we can still recognize parts of the Dal Pozzo family collection. The majority of folios in the *Nettuno* volume have seventeenth-century watermarks common to the paper in the main volumes at Windsor. The presence of drawings on the type of folio paper used by Cassiano does not necessarily date these drawings in his lifetime, for the supply of blank folios in the Windsor Castle



FIG. 32. Bacchic tripod now at Newby Hall, Yorkshire; a view before restoration. Windsor, Royal Library.

1: 858, no. 142, pl. 105); no. 11,518 (1003) is Apollo or a Muse (perhaps now *Einzelaufnahmen* no. 3620, walled up in the garden of the Villa Torlonia-Albani, or a relief in the Thorvaldsen Museum, Copenhagen); and no. 11,519 (1004) is an Eros and Psyche group, with drapery behind and moulding above.

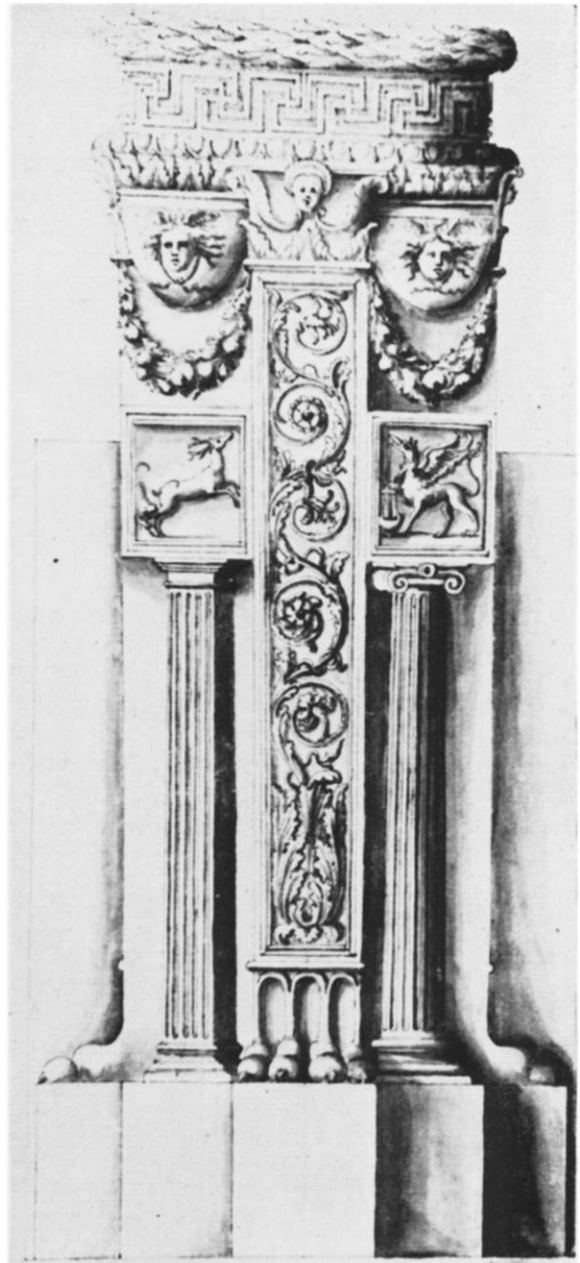


FIG. 33. Drawing of a Roman decorative tripod now in the Vatican. Windsor, Royal Library.

and Franks volumes indicates his heirs continued to mount drawings on the same paper. The Albani curators such as Winckelmann, however, used an inferior paper, as is evidenced by mountings and remountings in the Franks volumes.⁷⁰

⁷⁰ Illustrated by the three drawings of the bronze statuette of Mars Ultor at Castle Howard (nos. 406-408; *Art Bull.* 38: 37, fig. 11, 1956).

CONCLUSION

To more than stir the surface of the Dal Pozzo-Albani drawings and their many problems in anything short of a major monograph would be impossible. Such a monograph must await further identifications of the classical antiquities drawn for Cassiano Dal Pozzo and his family and perhaps rediscovery of the drawings which have become detached from the Windsor and British Museum groups since the days when they were still the property of the Dal Pozzo family. To supplement previous studies of the collections by indicating a few unpublished drawings and the many problems they raise (or serve to settle) is but invitation to the further vast study of Renaissance and later drawings as views and documents of classical antiquity. The value of the Dal Pozzo-Albani collection, over 2,500 drawings in number, is perhaps best expressed in the statement that those whose names are associated with it gave new direction and new system to what had heretofore been a pursuit rather than a science—the visual documentation of the classical past.

Dal Pozzo's systematic assembly of drawings of sculptured material, statuary, reliefs, and minor objects, paved the way for the major antiquarian treatises of the following generations, from the engravings of Bartoli and Bellori through the illustrated writings of Winckelmann and Zoega.⁷¹

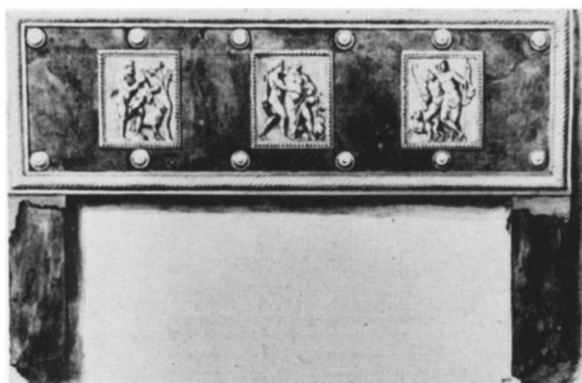


FIG. 34. Drawing of a wooden chest with bronze reliefs. Windsor, Royal Library.

⁷¹ An early eighteenth-century collection of material comparable to that assembled by the Dal Pozzo family, the Topham drawings at Eton College, awaits further detailed study (see Stuart Jones, *The sculptures of the Museo Capitolino*, 17; Robert, C., *Die antiken Sarkophagen-Reliefs* 3: V, no. 10; Ashby, T., *Drawings of ancient paintings in English collections. I., Papers of the British School at Rome* 7: 1-62, 1914). The drawings of sculptures are by Campiglia and others; the drawings of ancient paintings are principally by Francesco Bartoli (see above, note 51).



FIG. 35. Dal Pozzo Collection drawing of a marble relief with an Isiac ship. Windsor, Royal Library.

In the early nineteenth century a major part of the *Museum Chartaceum* was incorporated in the collection of drawings belonging to George III of England. Other parts were scattered, a substantial number of drawings being in private hands in England. By this time, however, there were enough published engravings of classical antiquities of all types to supplant the *Museum Chartaceum* as a chief reference for eighteenth-century archaeological studies. One of the last sketchbooks as such, an early nineteenth-century album of 57 pages once attributed to Ingres, shows that by the end of the Napoleonic Wars the archaeological need for such collections of drawings had passed. All the drawings in this collection are taken from or are connected with engravings in several of the many available books on classical statuary, reliefs, minor objects, and even vases.⁷² The prejudice in favor of tradi-

⁷² Jacobsthal, P., Ingres dessinateur des antiques, *Gazette des Beaux-Arts* 71: 75-80, 1929; reprint of 9 pp. with list of the drawings. The collection is attributed to an older artist who had access to studies for the plates of Clarac's *Musée de sculpture*. Ingres's own drawings of classical antiquities were more imaginative; witness the watercolor "Pompeian Motifs" in which he draws a red-figured amphora and two skyphoi between the bronze "Dancers" of Herculaneum, all in a setting based on the second Pompeian or architectural style of Roman wall painting (Mongan, A., Three drawings by Ingres, *Art Quarterly* 18: 184 f., 1955). In his last years, in 1865, Ingres produced a startling translation of the scene on a Lucanian amphora in the British Museum

tional sculptures in Rome and Florence remains, making this late sketchbook a worthy successor to the products of Dosio and Pierre Jacques in the sixteenth century. The last drawing (Folio 48) is of an Italiote vase in the Louvre, an indication of interest in the new sciences of Greek drawing and painting.⁷³ Cassiano Dal Pozzo and his circle had anticipated this interest nearly two centuries previously.

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into the watercolor "Rape of Europa" in the Fogg Museum of Art (Mongan, Drawings by Ingres in the Winthrop Collection, *Gazette des Beaux-Arts* 86: 410-412, figs. 20 f., 1944).

⁷³ Jacobsthal, *op. cit.*, reprint p. 9; Millin, A.-L., and J. Millingen, in the edition of Reinach, S., *Peintures de vases antiques recueillies par Millin (1808) et Millingen (1813)*, *Bibliothèque des Monuments Figurés Grecs et Romains* 2: 37, pl. 61 (Bataille d'Amazones), Paris, Firmin-Didot, 1891.

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ADDENDA

Since this paper was completed several important works on drawings after classical antiquities have appeared, an indication of the interest taken in the subject of antiquity and survival by present-day scholars. Bober, P. P., Drawings after the Antique by Amico Aspertini, Sketchbooks in the British Museum, *Studies of the Warburg Institute*, 21, London, 1957, is a thorough study of the Aspertini drawings in the British Museum and utilizes much Dal Pozzo material. Norton, P. F., The Lost *Sleeping Cupid* of Michelangelo, *Art Bulletin* 39: 251-257, 1957, publishes drawings at Windsor Castle made in Italy in the seventeenth century, when Charles I was negotiating the purchase of classical sculpture from the Mantua collection. Brett, G., A Seventeenth Century Sketchbook, *Bulletin of the Division of Art and Archaeology*, Royal Ontario Museum 26: 4-10, 1957, discusses a group of forty-eight bound sheets, including drawings by Pietro da Cortona and several later artists; a number of these drawings are after classical sculptures, mostly the Roman imperial state reliefs available in the Rome area between 1550 and 1700. The Bacchic sarcophagus at Arbury Hall, Warwickshire (above, notes 18, 19; figs. 7-9) will be published with full documentation as plate 73, 1 in Matz, F., Bacchische Sarkophage, *Die antiken Sarkophagreliefs* 4, now being completed under the auspices of the German Archaeological Institute.



The Dal Pozzo-Albani Drawings of Classical Antiquities in the British Museum

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THE DAL POZZO-ALBANI DRAWINGS OF CLASSICAL
ANTIQUITIES IN THE BRITISH MUSEUM

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THE AMERICAN PHILOSOPHICAL SOCIETY
INDEPENDENCE SQUARE
PHILADELPHIA 6

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PREFACE

The interest in the ancient sources of European art since the Renaissance and in the ways in which artists interpreted Greek, Etruscan, and Roman art has made publication of the Dal Pozzo-Albani volumes imperative. The two volumes in the British Museum are more than representative of the collection. The British Museum volumes contain a wider selection of types of antiquities than the twelve volumes at Windsor, since the former include the epigraphic sections, the minor bronzes, the lamps, and the engraved gems. Publication of the Windsor volumes at some future date will round out but will not alter the conspectus of seventeenth-century scientific antiquarianism presented here.

Professor Bernard Ashmole of Oxford first introduced me to the need for studies of the Dal Pozzo-Albani volumes then under his charge as Keeper of the Department of Greek and Roman Antiquities of the British Museum. His successor, Mr. D. E. L. Haynes, and the other members of the Department have continued every assistance in this work. Not only in work on the drawings in the Royal Library at Windsor Castle but in treating many related problems of the artist and classical antiquity in the seventeenth century I am indebted to Miss A. H. Scott-Elliott for advice and encouragement. The stewardship of hundreds of pertinent drawings has meant considerable routine labor on her part, curatorial tasks without which this publication would not have been possible.

Professor Otto J. Brendel of Columbia University read the manuscript and offered a number of important corrections and suggestions for improvement of catalogue and illustrations. Mrs. Phyllis P. Bober of the Institute of Fine Arts, New York University, checked several new identifications of ancient sources and parallel drawings. Professor Friedrich Matz (the Younger) of Marburg University identified several "lost" antiquities, particularly Bacchic sarcophagi, in the drawings.

Miss Hazel Palmer, Assistant Curator, and Miss Collette Flynn of the Department of Classical Art, Museum of Fine Arts, Boston, helped in checking the catalogue and preparing the manuscript for publication. Other acknowledgments, particularly for help in compiling the original catalogues at Windsor and in the British Museum, will be found in the articles mentioned in the first paragraph of the introduction.

This catalogue was completed, with certain subsequent additions, in England and on the Continent in the summer of 1956 and 1957, during research on two grants from the Penrose Fund of the American Philosophical Society. The support of the Society in this respect and in respect to the various tasks of publication is acknowledged with gratitude. The Franks drawings are published by permission of the Trustees of the British Museum, and Her Majesty the Queen has graciously permitted illustration of Dal Pozzo drawings in the Royal Library at Windsor.

C. C. V.

THE DAL POZZO-ALBANI DRAWINGS OF CLASSICAL ANTIQUITIES IN THE BRITISH MUSEUM

CORNELIUS C. VERMEULE

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INTRODUCTION

1. RECENT PUBLICATIONS ON THE DAL POZZO-ALBANI DRAWINGS

This catalogue has as its introduction and commentary two articles summarizing the content of the Dal Pozzo-Albani drawings in the British Museum and in the Royal Library at Windsor Castle. These articles are: "The Dal Pozzo-Albani Drawings of Classical Antiquities. Notes on their Content and Arrangement," *Art Bulletin* 38: 31-46, 1956; and "Aspects of Scientific Archaeology in the Seventeenth Century. Marble Reliefs, Greek Vases, Manuscripts, and Minor Objects in the Dal Pozzo-Albani Drawings of Classical Antiquities," *Proceedings of the American Philosophical Society* 102 (2): 193-214, 1958. The second article gives a List of References and brings the bibliography of Dal Pozzo's *Museum Chartaceum* up to April, 1958.

John Fleming's important article, "Cardinal Albani's Drawings at Windsor: Their Purchase by James Adam for George III" (*The Connoisseur* 142 (573): 164-169, 1958) describes how James Adam secured the Dal Pozzo drawings, the Carlo Maratta collection and the Albani additions for the Royal Collection. Fleming is able to throw little more light than previous writers on just how the two volumes known as the Franks Collection in the Department of Greek and Roman Antiquities of the British Museum strayed from the large group of volumes purchased for George III. The crucial notation "from Mac Gowan's sale, Feb. 1804. Formerly in the Albani collection and sold at Dalton's sale at Greenwood's about 1790," written by Charles Townley and recorded by Michaelis (*Ancient Marbles in Great Britain*, 433), was undoubtedly lost when the two volumes were rebound in their present form.

While MacGowan was a "close friend of both Robert and James Adam" (Fleming, 169, note 29), Richard Dalton, the Royal Librarian, was half-brother to George III. Dalton might have felt perfectly in his rights in abstracting drawings which seemed to him merely to

complement the bulk of the Windsor material. Or George III could conceivably have presented the folios to him. The Franks material, it must be remembered, includes all the cut-down folios and the damaged or remounted drawings; the epigraphic section contains what all would agree are aesthetically the least-appealing drawings of the collection as a whole.

Fleming and Frank Simpson found only one possible candidate for the drawings among the lots in three recorded Dalton sales, at Christie's, Gerard's, and Greenwood's. Lot 42 on the eighth day of the Dalton sale at Greenwood's (19 May 1791), listed in the section "Books of Prints" as "Antique Roman and Greek Statues" (£4 14s. 6d.), could well be the Franks drawings, if we also remember the drawings do look superficially like prints and are mostly of an antiquarian precision as to lack the general appeal of artists' sketches or studies for original compositions. There are many other instances in sales between 1790 and 1820 of antiquities and related material bought in Italy at high prices fetching relatively little in British auction sales for the heirs of the first owners. At any rate Fleming's careful research has brought the problem of how the Franks drawings left the Albani collection as far as possible given our present knowledge.

2. THE ARRANGEMENT OF THE DRAWINGS IN THE BRITISH MUSEUM

The drawings in the British Museum are bound as Volumes I and II. Their folio sheets bear a consecutive numbering of the drawings from 1 to 523. Since old publications cite the set of folio numbers placed in pencil on the corners of each sheet by Sir A. W. Franks ca. 1870, these folio numbers are given before the number of each drawing. These folio numbers, of course, begin afresh in the second volume. The order of the folios was slightly altered before the two volumes were bound after presentation to the British Museum by Sir

Charles Hercules Read in 1903; changes in these folios are noted (on this see also T. Ashby, *Classical Review* 18: 71, 1904). Numbering of the drawings belongs to the period of final binding. This consecutive numbering of the drawings is the basis of the catalogue, indices, and illustrations presented here. Abbreviations used here follow *American Journal of Archaeology* 62: 3-8, 1958. A full publication of the great number of drawings in the twelve Dal Pozzo-Albani volumes with classical antiquities, in the Royal Library at Windsor Castle, is contemplated after a maximum number of identifications have been made among the classical antiquities known to have been in the area around Rome ca. 1500 to 1650. In the catalogue presented here, references and parallels have been kept to a working minimum. Unless otherwise noted, drawings belong to the period of Cassiano dal Pozzo's activity (ca. 1610-1655).

The drawings are mounted on the large folio sheets used throughout the *Museum Chartaceum*. Those in Volume II which are mainly epigraphic are of all sizes from a few centimeters square up to the size of the folio. Drawings from the Dal Pozzo collection of sculptured monuments are generally speaking large, those of sarcophagi often being folded at the left and right sides to fit the folio. Some drawings are over two feet in width. Most of these are finished with ink over pencil, grey, brown, green, white, and other washes, some selected to match the colors or patina of the original object. The numbers of the *Museum Chartaceum* are often inked in the lower right corner.

The Franks volumes are, as mentioned, a collection of drawings by a number of artists. They were arranged arbitrarily in the late eighteenth or nineteenth centuries and have been bound with some alterations since the time modern historians of the survival of antiquity first became interested in them. Still, enough of Dal Pozzo's seventeenth-century arrangement is visible in the groups of folios and subjects to warrant presentation of the catalogue which follows in the order in which the drawings have been mounted and numbered. Any change would involve complicated concordances and would confuse scholars working from published citations of these drawings. Indices of subjects and locations will help those who wish to rearrange the drawings in a more archaeological fashion.

3. THE IMPORTANCE OF THE DRAWINGS

It does no harm to state again what has been stressed in the two articles cited in the first paragraph: the Dal Pozzo-Albani drawings catalogued here were part of the *corpus* of classical antiquities on which antiquarians of the Baroque and Neo-Classic periods in the history of European art relied. The interpretation of classical antiquity dominated the art of the period 1500 to 1770, and these drawings were a basic source to painters and sculptors of these centuries. The earliest drawings

found in the Franks volumes probably date in the first generation of the Cinquecento; the latest were prepared about 1760. The great majority fall in the years 1610 to 1650. In documenting the monuments of Greek and Roman art which the Renaissance and later periods knew, the artists who prepared the drawings discussed here were taking the first step in translating ancient compositions into the terms in which painters and sculptors worked. In some cases the copyists after antiquity were the same men who later used the drawings in their own creations; in other cases they were men who were interested in the drawings mainly for their not-inconsiderable antiquarian value, or men who were working for patrons such as the Dal Pozzo family.

4. ART AND ARCHAEOLOGY IN THE SEVENTEENTH CENTURY

By 1600 the character of the world of antiquity in which European artists moved was fairly well determined. If the generation around 1650 may be taken as the apogee of the Italian Baroque, so these years may be thought of as the period in which the materials of artistic antiquarianism were organized to a degree unequalled until the growth of modern museums in the nineteenth century. By 1650 the great princely collections were assembled and awaited only publication and subsequent dispersal: the Villa Borghese, the Mattei residences, the galleries of the Giustiniani, the Ludovisi marbles, and the Barberini antiquities. The Capitoline collections were accessible as the basis of the first great municipal museum. The last fifteen years of Dal Pozzo's life saw the formation of the collection in the Villa (Doria-) Pamphili—one group of ancient sculpture much drawn in the *Museum Chartaceum* and not dispersed like the older rivals.

To be sure, Cardinal Albani's antiquities and the discoveries of Pompeii and Herculaneum were to exert great influence on the development of Neo-Classicism in the mid-eighteenth century. The contents of the Villa Albani and the Albani city palace (the Palazzo del Drago) consisted mainly of marbles from the sixteenth- and seventeenth-century collections. Thus, little new of note was added to the artistic repertory by the formation of the Albani collections. The glimpses of Greek and Roman daily life afforded by the discoveries near Naples were to become basic to Napoleonic decorative arts, the Empire style. Painters from David to Ingres drew on these paintings and bronzes, but they leaned equally on the "traditional" antiquities already known by 1650.

We have already stressed, in the articles cited in the first paragraph, the vastness and diversity of Dal Pozzo's *Museum Chartaceum*. The artist with access to princely and antiquarian circles in the age of the Borghese, Ludovisi and Barberini Popes profited not only from these drawings and from the antiquities themselves but also from the sum of antiquarianism of the fifteenth and

sixteenth centuries. One could absorb increasing amounts of archaeology before coming to Rome. Between 1570 and 1594 Giovanni Battista de Cavalieri of Val Lagherina near Trent published the four volumes of his *Antiquarum Statuarum Urbis Romae*, a corpus of engravings of far-reaching influence. The seventeenth century saw a number of publications and republishings based on this work. Estação's *Inlustrum viror(um) ut exstant in urbe vultus*, published in Rome by Lafréry in 1569 and republished in Padua in 1648, and Fulvio Orsini's *Imagines virorum illustrium*, issued in Rome, Venice, and Antwerp 1570–1598, gave form to the general interest in the faces, real or imagined, of the ancients. Architectural antiquarians were no less equally well served by the publications of Etienne Du Pérac (1575), Andrea della Vaccaria (ca. 1595–1600), and others.

The sketchbooks of the period 1490 to 1550 were much more personal things than the collections of drawings formed in the second half of the Cinquecento. The approach to antiquity on the part of a Bolognese painter who could consult the Codex Pighianus (1547–1555), the Codex Coburgensis (1550–1554), the various manuscripts of Pirro Ligorio (1550–1570), or the Codex Ursini (*Cod. Vat. Lat.* 3439) must have been much more formal than that of an artist such as Amico Aspertini, who made his own sketchbooks early in the century. The difference of precisely a century in an artist's copying of antiquities can be seen in comparing the work of the youthful Pietro da Cortona, ca. 1614 (Toronto sketchbook), with that of Aspertini. Aspertini looked at ancient sculpture with the freedom and simplicity of a highly personal style. Cortona no doubt looked no less hard at the Column of Trajan, the attic of the Arch of Constantine, and sundry state reliefs or sarcophagi, but in most instances (especially the major monuments) his hand had been conditioned to the precision of a good engraving or a formal archaeological drawing.

Whether or not this was partly because Cortona was taken on by Cassiano dal Pozzo as a copyist of antiquities is not important. The Toronto sketchbook was a by-product of his training, not a collection of finished drawings for a collection, and Cortona's style therein is one of formal, accurate classicism. It was in the grandeur of paint, canvasses on a large scale and the decoration of complex architectural settings, that Baroque artists such as Cortona exercised a style far above any manner of slavish classicism. In his *Sta. Bibiana's refusal to sacrifice to the pagan god* (1624–1626), Cortona's historical style allowed for classical figures and classical accessories such as the sacrificial tripod and the statue of Jupiter in the background. This is understandable in an artist who drew all the reliefs of the

Column of Trajan at least three times. But, as Wittkower has so aptly pointed out (*Art and Architecture in Italy 1600–1750*, pp. 152–168, Baltimore, Penguin Books, 1958), compared with Domenichino's *Sta. Cecilia* frescoes of a decade earlier, the figures have volume, the tangible reality of immensely strong tactile values, and a remarkably vital broadness of touch and depth of dramatic focus. This contrast does not imply anything less successful than full absorption of formal classicism on the part of Domenichino. Cortona's admiration of the engravings of Polidoro da Caravaggio brings his work after the antique in very close touch with the content of the Franks Collection.

The seventeenth century was not without its measure of thrilling discoveries for the antiquarian artist: the Ludovisi battle sarcophagus in 1620, the Palazzo Spada reliefs within less than a year, and the Barberini candelabra (in the Vatican) in the same decade, to cite three examples much drawn in the *Museum Chartaceum*. Toward the end of the century the heretofore somewhat neglected study of surviving wall paintings was pursued with new vigor by Pietro Sante Bartoli (and his son, Francesco). Minor antiquities, bronzes, terracottas, lamps, and even Greek vases, came more into notice, but, as we have said, the classical sources of Italian painting and sculpture were so deeply rooted in statuary, state reliefs, sarcophagi, and urns that this new and revived broadening of the repertory no longer made a great difference to the degree of classicism in the finished products of an artist.

5. SELECTION OF THE ILLUSTRATIONS

The drawings illustrated here are representative of the whole collection. Naturally, drawings of important and lost monuments are given preference; the illustrations try to include most of the artists' hands identified in the volumes, but the order of the catalogue prevents all the work of a single artist from appearing in one place. Illustrations include related drawings in the Dal Pozzo-Albani albums at Windsor Castle. In several instances photographs of the actual or a comparable monument measure the accuracy of the artist or the deterioration of the relief since the drawing was made.

Drawings in the Franks volumes of which illustrations are reproduced in the plates are marked in the catalogue by an asterisk (*) in front of the title. Two asterisks (**) indicate this illustration is supplemented by a photograph of the related Dal Pozzo-Albani drawing at Windsor or by a photograph of the actual or a comparable ancient object. Miss Christine Alexander and Mr. George Stout of the Isabella Stewart Gardner Museum have kindly provided photographs used here.

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ABBREVIATIONS OF PERIODICALS AND SERIAL PUBLICATIONS MOST FREQUENTLY REFERRED TO

For other abbreviations see *American Journal of Archaeology* 62: 3-8, 1958

- AA. Archäologischer Anzeiger*
- AJA. American Journal of Archaeology*
- AM. Mitteilungen des deutschen archäologischen Instituts, Athenische Abteilung*
- ArchEspArq. Archivo Español de Arqueología*
- ArchZeit. Archäologische Zeitung*
- ArtB. Art Bulletin*
- BdA. Bollettino d'Arte*
- BrBr. Brunn-Bruckmann, Denkmäler*
- BullComm. Bullettino della Commissione Archeologica Comunale di Roma*
- CIG. Corpus Inscriptionum Graecarum*
- CIL. Corpus Inscriptionum Latinarum*
- Class.Rev. Classical Review*
- EA. Photographische Einzelaufnahmen antiker Sculpturen*
- JdI. Jahrbuch des (k.) deutschen archäologischen Instituts*
- JHS. Journal of Hellenic Studies*
- JOAI. Jahreshefte des oesterreichischen archäologischen Instituts*
- JRS. Journal of Roman Studies*
- JWarb. Journal of the Warburg and Courtauld Institutes*
- Mél.d'arch.etd'hist. Melanges d'archéologie et d'histoire de l'École Française de Rome*
- PAPS. Proceedings of the American Philosophical Society*
- PBSR. Papers of the British School at Rome*
- RendPontAcc. Atti della Pontificia Accademia Romana di Archeologia, Rendiconti*
- RM. Mitteilungen des deutschen archäologischen Instituts, Römische Abteilung*
- Wpr. Winckelmannsprogramm (Berlin, etc.)*

VOLUME I

Fol. 1; No. 1. *SARCOPHAGUS RELIEF: APOLLO, ATHENA, AND SEVEN MUSES. Woburn Abbey (Beds.), from the Villa Giustiniani (Michaelis, *Ancient Marbles in Great Britain*, no. 148; Reinach, *Répertoire de reliefs* 2: 541, no. 3). Drawing attributed by A. E. Popham to Baldassare Peruzzi (1481–1536). (Also Codex Coburgensis, no. 163, Matz, and Codex Pighianus, no. 171, Jahn.)

Fol. 2; No. 2. **SARCOPHAGUS RELIEF: DIVINITIES, MUSES, AND SIRENS (CONTEST). New York, Metropolitan Museum, from Florence, Giardino Torrigiani (Inv. no. 10.104; Cumont, *Symbolisme funéraire*, 325f., pl. 35; Reinach, *Rép. rel.* 2: 207, no. 1; A. Fernandez de Aviles, *ArchEspArq.* 57: 357ff., no. 34, fig. 18a, 1944).

The coat-of-arms carved on the short sides of the sarcophagus are those of the Del Nero family. The sarcophagus must have been in Rome in the seventeenth century, for No. 13, below and by the same hand, shows what must be the lid and is labelled "Villa Nera." The lid was obviously separated from the body when the latter was converted into a *cassone*, complete with a lock in the front upper center. D. von Bothmer has noted that the Metropolitan Museum acquired this sarcophagus as a pair with the season sarcophagus in the M. H. De Young Memorial Museum, San Francisco (Calif.), through Jandolo in Rome from the Ruffo Scilla Villa near Florence.

Fol. 3; No. 3. *SARCOPHAGUS RELIEF: YOUTHS OR EROTES IN ATHLETIC CONTESTS, a terminal figure at the left. Now lost. Cf. example in Haifa (Israel), Museum, acquired in London (1959). Comparable sarcophagi are drawn as nos. 8759, 8760, and 8765 in the Dal Pozzo volumes at Windsor; other surviving sarcophagi of this type are in the Museo Chiaramonti (Vatican: VII–21–1303) and the Museo Pretestato, Rome (Germ. Inst. Neg. 38.665).

Fol. 4; No. 4. *SARCOPHAGUS RELIEF (LID): VULCAN FORGING THE ARMS OF ACHILLES. Rome, Museo Capitolino (Stuart Jones, *The Sculptures of the Museo Capitolino*, 332f., pl. 83; Robert, *Die antiken Sarkophagreliefs* 2: 54, no. 43; Reinach, *Rép. rel.* 3: 177, no. 4).

(Also Windsor, nos. 8056, 8780.) There are a number of older drawings of the relief, which was in the Vallecappanica collection in the sixteenth century and passed to the Museo Capitolino with Cardinal Albani's marbles in 1733.

Fol. 5; No. 5. *SARCOPHAGUS RELIEF: BACCHIC PROCESSION (Dionysos and Ariadne on a cart. Maenads, a Satyr and Silenus on a donkey). Rome, Villa Doria-Pamphili (Matz-Duhn, *Antike Bildwerke in Rom*, no. 2262).

Fol. 6; No. 6. *SARCOPHAGUS RELIEF: DIONYSOS RETURNING FROM INDIA: Dionysos reclines on a cart

drawn by panthers; the scene is elaborately presented. Perhaps Rome, Villa Borghese (Matz-Duhn, no. 2294), before reduction to its present mutilated state.

Fol. 7; No. 7. SARCOPHAGUS RELIEF: ACHILLES AND PENTHESILEA. Rome, Villa Doria-Pamphili (Robert, *Die antiken Sarkophagreliefs* 2: 109, no. 89; Reinach, *Rép. rel.* 3: 241, no. 1; Matz-Duhn, no. 3354).

(Also Windsor, no. 8065, a sixteenth-century drawing made when the relief was on the Campidoglio); a free rendering appears in a sketch by Perino del Vaga (1499–1547) in the Louvre (Photo Braun, no. 60). The relief was walled up in 1644 in the rear of the Casino of the Villa Pamphili.

Fol. 8; No. 8. **LABORS OF HERAKLES SARCOPHAGUS: the lid and the front side. Rome, Museo Torlonia, from the Theatre of Marcellus (Robert, 3: 1, no. 126; Reinach, *Rép. rel.* 3: 340f., nos. 1–3; Loeffler, *Marsyas* 6: 9ff., 1954). (Also Windsor, nos. 8544, 8721 and 8062, lid only.)

Fol. 9; No. 9. *Reverse side of the preceding.

Fol. 10; No. 10. SARCOPHAGUS LID: panel, with youth reclining; rams and a dog at the right. Rome, Villa Doria-Pamphili (Wilpert, *I sarcofagi cristiani antichi* 1: pl. 10, no. 1).

No. 11. Jonah and the monster; right panel of the lid drawn as no. 10. The two scenes are separated by an uninscribed name plate and flanked on the extremities by young watergod masks.

Fol. 11; No. 12. *SARCOPHAGUS RELIEF: ACHILLES AT SKYROS. Now lost; 1639, in Rome, in the Palazzo Lante (Robert, 2: 44f., fig. 28). The group around Achilles in the left center is very like that of a section from a sarcophagus now set up in the garden of the Morgan Library in New York; the fragment has Renaissance restorations.

Fol. 12; No. 13. *SARCOPHAGUS LID: ODYSSEUS AND THE SIRENS: Readers and Dramatists (with masks) at the left. Now demolished and lost; seen in 1683 by Fabretti in the Vatican Gardens (Robert, 2: 154, no. 141). Pencilled in blank central area: VILLA NERA, and therefore probably the lid to no. 2, above.

Fol. 12; No. 14. *SARCOPHAGUS RELIEF: AEDICULA NICHES WITH FIGURES OF A YOUNG POET AND THE MUSES. The niches are elaborately enriched; the central figure is a portrait. Rome, Lateran (?). Cf. Cumont, *Symbolisme funéraire*, pl. 30, 1, a relief in the Vatican.

Fol. 13; No. 15. SARCOPHAGUS RELIEF: THE RAPE OF PERSEPHONE. Rome, Villa Medici (Cagiano, *Antichità di Villa Medici*, 52, nos. 33, 33a; Robert, 3: no. 383; Matz-Duhn, no. 3058, mentions this drawing). This

drawing shows the artificial background of trees from the setting as a frieze in the garden façade of the Villa Medici.

Fol. 14; No. 16. SARCOPHAGUS RELIEF: DIONYSIAC SCENES BETWEEN LION-MASKS AT THE CORNERS. Rome, Villa Doria-Pamphili (Michaelis, *Jdl* 6: no. 198, 1891; Matz-Duhn, no. 2343).

Cf. Codex Coburgensis 485, 147; in pen on both sides of the mounting sheet: "In casa della Siga. Faustina Alberini alla Valle."

Fol. 15; No. 17. SARCOPHAGUS: EROTES WITH ARMOR OF MARS ("Tomb of Germanicus"). Oxford, Ashmolean Museum (Michaelis, no. 113; Huelsen, *Dosio*, 26, no. 127; J. M. C. Toynbee, I. A. Richmond, *JRS* 45: pls. 29, 31, 1955). No. 17 bis. RELIEF FRAGMENT: TRAGIC MASK AND PART OF ANOTHER AT LEFT. Oxford (Michaelis, no. 122).

Fol. 16; No. 18. ENDS OF NO. 17A. Drawings are British eighteenth-century; they were added after the Dal Pozzo-Albani volumes reached England.

Fol. 17; No. 19. SARCOPHAGUS RELIEF: THE NINE MUSES. Paris, Louvre, from Rome where it was on the Campidoglio (Cumont, *op. cit.*, pl. 32; Reinach-Clarac, *Répertoire de la statuaire* 1: 93). The lid, not drawn here, is said to belong. The names of the Muses are pencilled on the drawing.

Fol. 18; No. 20. SARCOPHAGUS: APOLLO, ATHENA, AND THE MUSES. Leningrad, Hermitage (also Windsor, no. 8704, including the two ends and with restorations). The design is close to that of a sarcophagus in the Hearst collection at San Simeon; cf. also the sarcophagus front in the Belvedere of the Vatican (Ame-lung, 2: 312, no. 102, pl. 27; Cumont, *op. cit.*, pl. 34).

Fol. 19; No. 21. *SARCOPHAGUS RELIEF: VENUS VICTRIX ATTENDED BY AMORINI, who carry her armor and attributes. The Venus was, no doubt, a portrait of the deceased; the area behind the six Amorini is filled by *baetyli* surmounted by garlands and fillets. The relief is now lost.

Former Fol. 20 = Fol. 119.

Fol. 20; No. 22 (insert sheet). SARCOPHAGUS RELIEF: JUDGMENT OF PARIS, etc. Rome, Villa Medici (Cagiano, 68f., no. 54; Robert, 2: 13, no. 11). (Also Windsor, no. 8723.) British, eighteenth-century (Bober, *Aspertini* 1: 68f.). The trees, zodiacal band and clouds of the background are present.

The artist has penned a lengthy note on the scene and the reference, "See Spence's Polymetis, p. 246," directly on the drawing.

Fol. 21; No. 23. *SARCOPHAGUS RELIEF: EROTES ENJOYING DIONYSIAC DELIGHTS. A terminal figure of Pan or Silenus appears at the left. Paris, Louvre (Reinach-Clarac, 1: 30, no. 2, showing only six figures at the left).

Fol. 22; No. 24. *"BATHTUB" SARCOPHAGUS AND LID: The lid shows a young lady carried heavenward on a peacock (in the Roman imperial schema of apotheosis), between bucrania and Erotes bearing garlands; lions' heads appear at the left and right on body, rings showing under their chins. The shape of the sarcophagus imitated the ancient winepress and thus symbolized the delights of the afterlife. Now lost.

Fol. 23; No. 25. **SARCOPHAGUS RELIEF: SCENES FROM THE MYTH OF DEDALUS AND PASIPHAË. Paris, Louvre (Robert, 3: 49, fig. 35). (Also Windsor, nos. 8399, 8054 and 8002.)

(Verso) **No. 25A.** TWO VIEWS OF THE STATUE KNOWN AS THE CESI JUNO (a Hellenistic Persephone?). Rome, Museo Capitolino (Jones, *Cap.*, 340f., no. 2; *ArtB* 38: p. 34, fig. 4, 1956; Bober, *Aspertini* 1: fig. 10). Drawings on recto and verso by Girolamo da Carpi (1501-1556). The right arm is missing, but the artist has sketched in the left arm, which is a restoration. The drawing is related to that in the Album of Pierre Jacques (ed. S. Reinach), Fol. 14.

Fol. 24; see Fol. 137. Owing to the shifting around of the pages before the present binding, there is no longer a Fol. 24. Fol. 137 was Fol. 24 at one time. A number of other such shifts are noted.

Fol. 25; No. 26. SARCOPHAGUS RELIEF: RAPE OF PERSEPHONE. Probably Rome, Palazzo Barberini (Robert, 3: 3, 465, no. 373; Matz-Duhn, no. 3062); the drawing is inaccurate, shows restorations, and is abbreviated. The artist has misunderstood the costuming, attributes, and gestures of Tellus at the right. Cf. also the section of a comparable sarcophagus front in the possession of Hesperia Art, Philadelphia, 1958. In 1960 this relief was in the hands of an antiquarian in Basle, Switzerland.

No. 27. SARCOPHAGUS RELIEF: BACCHIC SCENE (Satyr with infant Dionysos; Dionysos and Ariadne in center; Maenad with tympanum at r.). Also drawn as British Museum, *Aspertini* Fol. 1; Mrs. Bober identifies this as possibly a strigilar sarcophagus, the reliefs being the three separated panels; the scene as a whole may have been the lid of the Farnese-Gardner Bacchic sarcophagus, drawn below as Fol. 48; No. 55 (Bober, *Aspertini* 1: fig. 104). The relief is now lost; it was in St. Peter's at the beginning of the sixteenth century.

The satyr with Dionysos and the central group appear in free reversal as architectural panels in the background of the *Birth of the Virgin*, attributed to the Umbrian painter-architect Fra Carnevale (second half of the fifteenth century) and in the Metropolitan Museum, New York (Acc. no. 35.121).

Fol. 25; No. 28. END OF A SARCOPHAGUS WITH THE NINE MUSES (OR SIMILAR SUBJECT): SEATED ELDER FACED BY A YOUNG READER, a cippus between. Not identified.

Fol. 26; No. 29. SARCOPHAGUS RELIEF: ORESTES SLAYING CLYTEMNESTRA AND AEGISTHUS. Vatican, Galleria dei Candelabri (Robert, 2: 174, no. 158; Lippold, *Die Skulpturen des Vaticanischen Museums* 3: 2, 171, no. 28). (Also Windsor, nos. 8003, 8287.)

Fol. 27; No. 30. SARCOPHAGUS RELIEF: STRUGGLE OF THE SEVEN AGAINST THEBES. Rome, Villa Doria-Pamphili (Robert, 2: 193, no. 184; Reinach, *Rép. rel.* 3: 247, no. 1). (Also Windsor, loose sheet by N. Poussin, no. 267, now no. 11,880.) Both this drawing and the drawings at Windsor indicate certain restorations.

Fol. 28; No. 31. SARCOPHAGUS RELIEF: DECEASED COUPLE AT AN ELABORATE BANQUET. Lateran, Hospital (Matz-Duhn, no. 3142). This is an Albani collection drawing, executed directly on folio; Montfaucon, *L'Antiquité expliquée* 3: 1, pl. LVII, no. 1, shows the relief without restorations. Also Windsor, no. 8430, showing the couch without the inscription and the figures all restored; Cod. Cob. 497, 239 = Cod. Pigh. 227, 223 (no inscription on either); and Cod. Vat. Lat. 3439, fols. 99, 111.

Fol. 29; No. 32. ROMAN FUNERARY RELIEF, THIRD CENTURY A.D.: Half-figure bust of a young scholar, flanked by a troupe of actors. They are performing a Herakles drama in memory of the deceased. Rome, Villa Doria-Pamphili (Matz-Duhn, no. 3802; M. Bieber, *History of the Greek and Roman Theatre*, 407, fig. 532, Princeton, Princeton Univ. Press, 1939). (Also Fol. 44; No. 53, without the inscription drawn here [*CIL*, VI, no. 18,239].)

Fol. 30; No. 33. *SARCOPHAGUS RELIEF: Deceased couple and other figures flanking inscription plate in the form of a Maltese cross (*CIL*, VI, no. 26,566A; cites K. Wernicke, *ArchZeit* 43: 219, 1855). (Also Fol. 60; No. 68.) Now lost.

No. 34. *SECTION OF SARCOPHAGUS OR FUNERARY RELIEF: A scene in a butcher's shop, with boars' heads suspended from hooks on the upper molding. Now lost. (Cf. the tombstone of Julius Vitalis in the Villa Torlonia-Albani and a comparable monument in Dresden: Reinach, *Rép. rel.* 3: 154, no. 2; 2: 64, no. 2.)

No. 35. *ACT III, SCENES 2 AND 3 OF TERENCE'S *Eunuchus*. Copied from Fol. 24 verso, of Cod. Vat. Lat. 3868, a ninth-century manuscript (L. W. Jones, C. R. Morey, *The Miniatures of Terence*, nos. 204, 210, Princeton, Princeton Univ. Press, 1935). In these scenes Parmeno presents to Thais the gifts of Phaedria, a black girl and a eunuch (really Chaerea in disguise); the figure of Chrimes from the following scene appears at the right.

Windsor vol. 21 (Michaelis, *Ancient Marbles*, 720) presents: "Coloured copies of the miniatures of the Vatican Terence, perhaps by Francesco Bartoli."

Fol. 31; No. 36. SEASON SARCOPHAGUS FRONT: Craters on which birds perch, flanking a wreath on a cippus; lighted torches appear at the corners. Rome, Palazzo Corsini (Matz-Duhn, no. 3005; Robert, 3: 3, 504; G. M. A. Hanfmann, *The Season Sarcophagus at Dumbarton Oaks* 2: 161, no. (296), catalogues the lost lid while referring to the body or front panel). (This drawing may be a copy of Codex Coburgensis, 489, 184, which is Codex Pighianus 220, 193.) The lid is drawn below as Fol. 95, No. 101.

Fol. 32; No. 37. TWO SECTIONS OF THE RELIEFS ON THE COLUMN OF TRAJAN: Romans crossing the Danube for the Second Campaign. (The scenes correspond to Reinach, *Rép. rel.* 1: 339f., nos. 28f., Bartoli.) Verso: Soldier from an *Adlocutio* scene on the column; they stand, backs toward the viewer, looking up at the emperor (Reinach, 1: 334, no. 12).

No. 38. SARCOPHAGUS RELIEF: THE FALL OF PHAETON. Florence, Uffizi. (Robert, 3: 3, 422ff., no. 342; G. A. Mansuelli, *Galleria degli Uffizi, Le sculture* 1: 232f., no. 251.) (Also Fol. 77, No. 86; Fol. 90, No. 98.)

Ca. 1550 the sarcophagus was in front of S. Maria in Aracoeli, whence it went to the Colonna family and finally to the Villa Medici. This drawing was for a long time erroneously attributed to Andrea del Sarto; notations to this effect appear on drawing and folio.

Fol. 33; No. 39. LEFT END OF A SARCOPHAGUS LID: Mask and bearded male figure reclining to right.

No. 40. VIEW OF A SARCOPHAGUS FRONT (mutilated): FLYING EROTES SUPPORT A SHIELD WITH HEAD OF MEDUSA IN ITS CENTER: SPHINXES AND RECLINING PERSONIFICATIONS (ONE OF WHICH IS TELLUS) BENEATH. Neither of these reliefs has been located.

Fol. 33; No. 41. PART OF MELEAGER SARCOPHAGUS: the right third of the principal panel, with scene of the Calydonian hunt; the right end and back of the sarcophagus are visible. Lost, with no other records of location or history (Robert, 3, no. 260, this drawing).

Fol. 34; No. 42. SARCOPHAGUS RELIEF: Apotheosis of a young man, represented as in the presence of the Muses. Rome, Villa Doria-Pamphili (Matz-Duhn, no. 3087; Cumont, *Symbolisme funéraire*, pl. 37, 1).

Cumont illustrates parallels; the relief was drawn extensively by artists in Rome *ca.* 1530-1600: e.g. Codex Berolinensis, fol. 22 (Huelsen, *Dosio*, no. 55 and refs.); Cod. Cob. 497, no. 237 (Matz); Cod. Pigh. 226, no. 222 (Jahn).

Fol. 35; No. 43. SARCOPHAGUS FRONT (mutilated): Orestes and Iphigenia. Rome, now in two fragments preserved in the Villa Torlonia-Albani and Vatican, Museo Chiaramonti (Amelung, 1: 782, no. 688; Robert, 2: 179ff., no. 168; Böber, *Aspertini* 1: 51). (Also drawn below, as Fol. 64B; No. 73.)

Robert and Böber list the other drawings; the former conjectured that *ca.* 1550 the sarcophagus, or most of it, was in the possession of Cardinal Carpi.

Fol. 36 = 117.

Fol. 37; No. 44. CONTINUOUS VIEW OF AN OVAL SARCOPHAGUS RELIEF: Sarcophagus of a child with myth of Prometheus. Rome, Museo Capitolino (Reinach, *Rép. rel.* 3: 199, nos. 1-3; Jones, *Cap.*, 142f., no. 13).

Fol. 38; No. 45. FRONT, LID AND CURVED ENDS OF THE SARCOPHAGUS SHOWN IN THE PREVIOUS DRAWING.

The sarcophagus passed from the Villa Doria-Pamphili to the Albani collection and in 1733 to the Museo Capitolino. Otherwise, the earliest recording is in Bartoli's *Admiranda* (1693).

Fol. 39; No. 46. VIEW OF THE FRONT, SIDES AND BACK OF A SARCOPHAGUS WITH MYTH OF ALOPE. Rome, Villa Doria-Pamphili (Robert, 3: 3, no. 436; Reinach, *Rép. rel.* 3: 240, no. 2).

No. 47. Left and right ends of preceding.

Also drawn as Cod. Cob. 493, 209 (without two scenes left and right) = Cod. Pigh. 223, 207. Only the front is now preserved; Robert lists the subject as unexplained and perhaps a variant of the biographical type.

Fol. 40; No. 48. *SARCOPHAGUS RELIEF: TWO PANTHERS AT A CRATER. Rear relief of no. 6 (?). There are a number of parallels for this design as that of the back side of a sarcophagus; cf. the back of the Mattei Muse sarcophagus in the Museo delle Terme: Cumont, *Symbolisme funéraire*, 158, fig. 26; Rodenwaldt, *Jdl* 55: fig. 12, 1940.

No. 49. *Right and left ends of no. 6 (?). Nikai with *parazonia* on corners; two soldiers (r. end), captives on elephant (l. end).

Cf. Reinach, 3: 306, no. 2, the ends of a sarcophagus of the Indian triumph of Bacchus, showing captives on a camel.

Fol. 41; No. 50. ENDYMION SARCOPHAGUS, view of the reliefs on the front and ends. Rome, Palazzo Doria (Robert, 3: 1, no. 77, pl. 20; Reinach, *Rép. rel.* 3: 243, no. 1). (Also Windsor, no. 8082.)

In the sixteenth century, in Aldroandi's edition of 1558 and at the time when the Windsor drawing was made, the relief was in the Soderini collection in the Mausoleum of Augustus; in the seventeenth and eighteenth centuries it was in the Casino of the Villa Doria-Pamphili.

Fol. 42; No. 51. SHORT SIDE OF A MARRIAGE SARCOPHAGUS: Education of a child in the presence of the Muses. Florence, Uffizi (*BdA* 37: 199, fig. 10, 1952; Mansuelli, *Uffizi*, p. 235f., no. 253c). (Front is Fol. 71; No. 78; left short side is Fol. 108; No. 119.)

In the seventeenth century the sarcophagus was in the Villa Medici in Rome.

Fol. 43; No. 52. SARCOPHAGUS RELIEF: MEDEA IN CORINTH. Rome, Museo delle Terme; formerly on the Palatine Hill (Robert, 2: 215, no. 201; Reinach, *Rép. rel.* 3: 314, no. 1). (Also Windsor no. 8090.) The drawing is 238 by 985 mm. and was made in five sections, pasted together.

Fol. 44; No. 53. See Fol. 29; No. 32. This drawing is less dramatic and omits the shading.

Fol. 45 = 138.

Fol. 46 = 143(?).

Fol. 47; No. 54. *SARCOPHAGUS RELIEF WITH HARBOR SCENE. Vatican, Sala del Meleagro (Stuhlfauth, *RM* 53: 144f., 1938; Amelung, 2: 49ff., no. 20). (Also Fol. 50; No. 57, front; and Nos. 58, 59, ends.)

The relief was probably found in the Vigna Moiraga in front of the Porta Latina, sometime in the seventeenth century; this drawing suggests a date before 1650.

Fol. 48; No. 55. **SARCOPHAGUS RELIEF: REVELS AND SCENES OF THE CHILDHOOD OF DIONYSOS. Boston, Isabella Stewart Gardner Museum, from the Palazzo Farnese in Rome (Reinach, *Rép. rel.* 2: 199, no. 1; G. H. Chase, *Greek and Roman Sculpture in American Collections*, 154f., fig. 185, Cambridge (Mass.), Harvard Univ. Press, 1924; Matz-Duhn, no. 2254). (Also Windsor, nos. 8671f., 8024; Cod. Cob. 485, 148. Fol. 25, No. 27 may show the lid.)

Fol. 49; No. 56. *SARCOPHAGUS RELIEF: DIONYSOS, PAN AND SILENUS, in the center and flanked by four winged seasonal genii. Now lost. (For the general type, cf. Hanfmann, *Season Sarcophagus*, figs. 38, 75, 75A; also esp. Villa Carpegna: 186, no. A-3; Matz-Duhn, no. 2355.)

Fol. 50; No. 57. See above, under no. 54.

No. 58. Same: The left end, showing a fisherman with baskets.

No. 59. Same: The right end, two rustics with reed and staff. These ends are now lost. Both drawings of the front show the relief without certain restorations, but the two drawings vary in themselves: in No. 57, the child in front of the small *aedicula* with twisted columns is entirely missing; in No. 54 he is only headless.

Fol. 51; No. 60. ENDS OF A SARCOPHAGUS (?): Satyr with Pedum; Maenad with Tympanum; Satyr with Thyrsos; Maenad with Cymbals. Not identified.

Fol. 52; No. 61. *SARCOPHAGUS RELIEF: YOUTH SURROUNDED BY FUNERARY AND BACCHIC GENII. The two Genii on the corners hold cornucopiae in their hands, and the one on the right corner holds up a hare in the manner of Genii on season sarcophagi. Now lost. (Also drawn as Tresham, nos. 368-370: Robert, *Hal-lisches Wpr.* 20: 12, 69, 1897; these two drawings were evidently copied ca. 1775 to 1789 from the Franks drawing before Dalton purchased the sheets of the Albani family.)

Fol. 53; No. 62. *ATTIC OR LYCIAN SARCOPHAGUS RELIEF: EROTES OR GENII ENJOYING DIONYSIAC PLEASURES: elaborately enriched moldings above and

below. At Fontainebleau (?), according to a note on the cut-down folio.

Cf. the sarcophagi discussed by J. M. C. Toynbee, *The Hadrianic School*, pls. 51ff., Cambridge, Univ. Press, 1934; G. Rodenwaldt, *JHS* 53: 184ff., 1933. A list of Attic sarcophagi with Erotes is given by F. Matz, *Jdl* 19 *Ergänzungsheft*, 82ff., 1958; cf. no. 32, La Gayolle, now lost and recorded from a drawing by Peiresc. Also the references given by N. Himmelmann-Wildschütz, *Marburger WPr*, 1959: 8ff.

Fol. 54 = 116.

Fol. 55; No. 63. *SARCOPHAGUS RELIEF: DIONYSIAC PROCESSION, including Dionysos in a chariot (Fragment). Once in the Villa Gentili, Rome. (Probably Matz-Duhn, no. 2305; Robert, *Hallisches WPr*. 20: 64, no. 331, 1897, a Tresham drawing showing the relief after mutilation.)

The artist, or perhaps a restorer, has interpreted the figure of Dionysos in the chariot as a female, as Ariadne or a Maenad. The left end is similar to the trimmed, squared fragment in Sir John Soane's Museum, London.

Fol. 56 (formerly 59); No. 64. SARCOPHAGUS RELIEF: BACCHUS AND ARIADNE, AND HERCULES RECLINING. Blenheim, Park, Oxfordshire (*AJA* 60: pl. 107, fig. 14, 1956; Michaelis, *Ancient Marbles*, 216; Sotheby *Cat.*, 27 May 1929, Lot 102, *Plate*). (Also Windsor, nos. 8013, 8650.)

This drawing does not show some of the restorations present in Windsor no. 8650; Windsor no. 8013 is a summarily rendered sketch of the whole relief. In the sixteenth century the sarcophagus was in the Massimi and Della Valle collections in Rome (Michaelis, *loc. cit.*, with citation of other drawings).

Fol. 57; No. 65. SARCOPHAGUS RELIEF: BACCHIC PROCESSION. Rome, Villa Medici (Cagiano, *Antichità* 77: no. 68; Hill, *PBSR* 3: 300, 1905). (Also Windsor, no. 8021.)

Cagiano's photograph shows the disintegration of the figures since this drawing was made; the Windsor drawing is less complete and less accurate. G. F. Hill cited this and the following drawings for the similarity of two tympanum-bearing Maenads to two figures in a drawing by Pisanello in the Ashmolean Museum.

Fol. 58; No. 66. *SARCOPHAGUS RELIEF: SATYRS AND MAENADS IN DIONYSIAC REVELS: a ringed lion-mask appears between the two figures at the right. Now lost.

The same relief is drawn as Codex Coburgensis, Matz no. 145; Mrs. Bober suggests tentatively (by letter) that, on the evidence of the Pisanello drawings, this might be the destroyed rear side of a similar sarcophagus in the Vatican (Reinach, *Rép. rel.* 3: 359, no. 1).

This also may be a free rendering of part of a sarcophagus seen in the Roman Art Market by C. Robert in 1903; see further, F. Matz, "Verschollene bacchische Sarkophage," *AA*, 1958, 134f., figs. 2a and b. The identification with the British Museum drawing is a difficult one.

Fol. 59 = 56.

Fol. 60; No. 67. INSCRIBED ALTAR, moldings at top and bottom, and crescent below inscription. To the

Numini Domus Augusti. From Ostia (*CIL*, XIV, no. 46).

Fol. 60; No. 68. SARCOPHAGUS FRONT WITH SCENE OF MOURNING. See above, No. 33. This drawing has more shading and is less factual than the previous.

No. 69. ENRICHED, INSCRIBED GRAVE ALTAR. An eagle appears in the curved pediment; cornucopiae, rams' heads and a Medusa mask are above the inscription. Rome, Museo Capitolino (?) (*CIL*, XIV, no. 176).

Fol. 61; No. 70. RIGHT FRONT OF A SARCOPHAGUS WITH DIONYSIAC SCENES: Pan and Satyrs pressing grapes; Maenads preparing an offering at the right. The upper left part of the front appears to be mutilated.

Fol. 62; No. 71. SARCOPHAGUS RELIEF: THE MYTH OF ENDYMION. Rome, Villa Doria-Pamphili (Robert, 3: 69f., no. 50; Matz-Duhn, no. 2712). (Also Windsor no. 8085.)

The British Museum drawing is attributed to Girolamo da Carpi by A. E. Popham; Robert had recognized it as belonging to the late sixteenth century. He lists other drawings. The Windsor drawing, inscribed "*Pallavicino*," indicates the sarcophagus was in the Villa Pallavicini outside the Porta Portese at the end of the sixteenth century.

Fol. 63; No. 72. SARCOPHAGUS RELIEF: SLAUGHTER OF THE NIOBIDS. Wilton House, Wiltshire (*ArtB* 38: 34, note 9, fig. 7, 1956; Bober, *Aspertini* 1: 64; Robert, 3: 3, 383f., no. 317; Michaelis, no. 163). The left two-thirds of the sarcophagus is drawn on the recto; the remainder on the verso. (Also drawn as Fol. 142; No. 159.)

This sarcophagus was drawn extensively in the sixteenth century (see Bober's list). In the sixteenth century it was on the façade of a house at the foot of the Capitol; between ca. 1650 and 1720, the relief was in Cardinal Mazarin's palace in Paris.

Fol. 64B; No. 73. SARCOPHAGUS RELIEF: ORESTES AND IPHIGENIA. See above, under Fol. 35; No. 43. The drawing is in a style close to Girolamo da Carpi.

In pencil on the folio, a notation (probably by Charles Townley): "Pilades and Orestes in the Accoromboni pal."

Fol. 64; no No. SARCOPHAGUS RELIEF: BATTLE OF GREEKS AND AMAZONS. Rome, Palazzo Salviati (the left front) and Vatican, Museo Chiaramonti (the ends) (Robert, 2 (79): pl. 33; Bober, *Aspertini* 1: 63f.). (Also Windsor, no. 8148.) The drawing is mounted on the back of the sheet which holds the previous.

Robert cites Mazzolino da Ferrara (1481-1530) in three paintings, and Rubens in his *Battle of the Amazons* (in Munich) as either basing the composition in whole or part on this sarcophagus. Bober gives a list of six other drawings in which the sarcophagus appears. Until about 1550 it was at the entrance to SS. Cosma e Damiano (the Temple of Romulus).

Fol. 65 = 118.

Fol. 66 = 139.

Fol. 67; No. 74. *SARCOPHAGUS RELIEF: THE FALL OF PHAETON. Paris, Louvre (Robert, 3: 3, 418ff., no. 337; Reinach-Clarac, 1: 98, no. 2; R. Baumeister, *Bilder für Schüler*, 130, fig. 233, Munich, Bruckmann, 1889).

When still in Rome the sarcophagus was drawn as Cod. Cob. fol. 209, no. 159 (Robert, fig. 337 bis), and Topham, Eton, Book I, fol. 20 (Ciferri). It came to the Louvre from the Borghese collection.

Fol. 68; No. 75. SARCOPHAGUS RELIEF: FIVE LABORS OF HERAKLES. (This is the front panel, and is shown with restorations.) Rome, Villa Borghese (Robert, 3: 147f., no. 127; Bober, *Aspertini* 1: 63; Loeffler, *Marsyas* 6: 10ff., pl. 4, 1954).

Also drawn, in the sixteenth century by Dosio (Huelsen, *Dosio*, no. 21, pl. 67) in unrestored state and in the eighteenth century for Topham, Eton, Book I, 74, 1-4.

Fol. 69; No. 76. *SARCOPHAGUS RELIEF (AND RESTORED BACKGROUND): MELEAGER'S HUNT. Rome, Palazzo Massimi alle Colonne (Robert, 3: 2, 319f., no. 252; Matz-Duhn, no. 3240).

Robert lists a drawing by Bernardo Capitelli, between 1622 and 1637 (Vat., ex. Barberini, X, 1, 5, fol. 255) and Topham, Eton, Book VII, fol. 103f. (Calderi).

Fol. 70; No. 77. SARCOPHAGUS RELIEF: THE MYTH OF ADONIS. Vatican, Galleria Lapidaria, from the Giustiniani Gardens (Amelung, 1: 166f., no. 5, pl. 22; Robert, 3: 1, 13f., no. 12). The drawing shows certain restorations.

Fol. 71; No. 78. SARCOPHAGUS RELIEF: SCENE OF THE LIFE OF A ROMAN GENERAL. Presumably Florence, Uffizi (Reinach, *Rép. rel.* 3: 43, nos. 1-3; Mansuelli, *Uffizi*, 235f., no. 253; Egger, *Codex Escorialensis*, 91, fol. 28, with history and bibliography). The drawing shows the right three-quarters of the front of the sarcophagus.

This, the following, and Fol. 72; No. 81 are all by the same sixteenth-century hand, not that of Andrea del Sarto as stated in Townley's penciled notations on the folios.

Fol. 71; No. 79. SARCOPHAGUS RELIEF: MARRIAGE SCENES WITH SACRIFICE, etc. Rome, S. Lorenzo fuori le Mura (Cumont, *Symbolisme funéraire*, 77f., fig. 8; Reinach, *Rép. rel.* 3: 320, nos. 2-4). (Also Fol. 85, No. 95, the lid; and Windsor, nos. 8510, 8511.) The right front of the British Museum drawing is illustrated in A. H. Smith, *Catalogue of Greek and Roman Sculpture* 3: 319, fig. 43, London, British Museum, 1892-1904, for comparison with British Museum, no. 2307.

Huelsen (*Dosio*, 23, no. 113) lists other drawings from 1550 to 1650. Some of these drawings may be after the Renaissance copy of this relief, long in France (see Ryberg, *MAAR* 22: 166, note 13, 1955, and refs.).

Fol. 72; No. 80. FRIEZE OR SARCOPHAGUS LID: THREE MYTHOLOGICAL SCENES, Victoria with *tubicen*, Aphrodite with Eros and Psyche, and Poseidon and Psyche.

Rome, formerly in the Villa Carpegna (*AM* 7: pl. 2, 1882; Reinach, *Rép. rel.* 3: 218, no. 1; Matz-Duhn, no. 3495).

Fol. 72; No. 81. SARCOPHAGUS RELIEF: CHARIOT RACE OF EROTES IN THE CIRCUS. Sarcophagus not identified. (This is a sixteenth-century drawing; for others by the same hand, see above, under Nos. 78f.)

No. 82. SARCOPHAGUS RELIEF: CHARIOT RACE OF CUPIDS IN THE CIRCUS. Sarcophagus not identified. Nos. 81 and 82 are close in schema; the first presents a more complex treatment of the subject.

Fol. 73; No. 83. SARCOPHAGUS RELIEF: MINERVA, APOLLO AND THE NINE MUSES. Munich, from the Albani collection in Rome, in 1829. (Reinach, *Rép. rel.* 2: 77, no. 2.)

The drawing is an Albani addition to the Dal Pozzo collection, probably made when the Cardinal owned both the sarcophagus and the *Museum Chariaceum*. The names of the Muses are inscribed both on the drawing and on the folio.

Fol. 74 = 112.

Fol. 75; No. 84. SARCOPHAGUS RELIEF: THE MYTH OF HIPPOLYTUS AND PHAEDRA. Rome, Villa Doria-Pamphili (Robert, 3: 2, 206f., no. 166; Reinach, *Rép. rel.* 3: 244, nos. 3-5; Matz-Duhn, no. 2911).

Fol. 76; No. 85. *SARCOPHAGUS RELIEF: EROTES ENGAGED IN HARVESTING (AND SAMPLING) GRAPES OR OLIVES. They are filling and trampling in a large bowl in the center. Sarcophagus not identified.

Fol. 77; No. 86. CENTER OF A SARCOPHAGUS RELIEF: THE FALL OF PHAETON. See No. 38, above, and Fol. 90; No. 98, below; this drawing omits restorations.

Fol. 78; No. 87. SARCOPHAGUS RELIEF INCORPORATED IN A RENAISSANCE TOMB: THE MYTH OF HIPPOLYTUS AND PHAEDRA. Pisa, Campo Santo (Matz, *JdI*, 19 *Ergänzungsheft*, 1958, 159, pl. 32; Robert, 3: 2, 202ff., no. 164; Reinach, 3: 114f., nos. 3-5).

This is one of the few *Museum Chariaceum* drawings of a relief documented outside of the Rome region before the Renaissance. The inscription commemorates Countess Beatrix, who died in 1072, and her daughter who died in A.D. 1116. This sarcophagus was very important in the classicism of Nicolo Pisano and the Early Renaissance.

Fol. 79; No. 88. *(SARCOPHAGUS) RELIEF: SO-CALLED HISTORY OF CLEOBIS AND BITON. Venice, Museo Archeologico (Caprino, *BdA* 2: 103, not 6, 1953; Cumont *Symbolisme funéraire*, 251, pl. 24; Reinach, 3: 428, no. 1).

The drawing is copied from Cod. Cob. no. 65 (Matz, 233)=Cod. Pigh. (Jahn) no. 220. The relief was brought from Rome with the Grimani collection in the third quarter of the sixteenth century.

Fol. 80; No. 89. SARCOPHAGUS RELIEF: MARS AND RHEA SILVIA. Rome, Palazzo Mattei; the ends are in the Vatican, Belvedere (Robert, 3: 2, no. 188; Reinach,

3: 291, no. 2; Matz-Duhn, no. 2235). (Also Windsor, nos. 8098, 8716.)

The ends were in the Villa Mattei in the eighteenth century. The three Dal Pozzo-Albani drawings of the front were made at different times and with increasing degrees of accuracy. Windsor no. 8098 is the oldest and least accurate; no. 8716 is by one of the seventeenth-century draughtsmen doing accurate works for Dal Pozzo.

Fol. 81; No. 90. *THREE SARCOPHAGI AND A CINERARIUM (drawn as continuous frieze in three registers): *Vita Communis* (and Death of Adonis). Florence, Villa Rinuccini (Robert, 3: 7f.). Death of Meleager. Rome, Villa Albani (Robert, 3, 2, 338ff., no. 278). Also below, Fol. 117; No. 130. Funeral of Meleager (Robert, 3: 2, 343ff., no. 283).

The taste for such friezes after ancient sarcophagi reached a high point in the stuccoes designed by Giulio Romano in the Palazzo del Te and in the frescoes of Polidoro (see below, Nos. 122, 144); ancient sarcophagi were themselves thus mounted, with plaster scenery to fill out the backgrounds, in the garden façade of the Villa Medici, 1590.

Fol. 82; No. 91. RIGHT END OF A SARCOPHAGUS WITH STORY OF PROTESILAUS AND LAODAMEIA: Punishments of Ixion, Sisyphus, and Tantalus. Vatican, Galleria dei Candelabri (Lippold, 3: 2, 205ff., no. 72; Robert, 3: 3, no. 423; Reinach, 3: 391f., nos. 2-4; Dimitrov, *AA*, cols. 69-75, 1937).

Lippold gives a full bibliography. This sarcophagus, much sketched and much published, was acquired from the Barberini collection in 1772.

Fol. 83; No. 92. *SARCOPHAGUS FRONT: THE RAPE OF PERSEPHONE. London, Sir John Soane's Museum (*Description*, 42, London, Soane Museum, 1955; Robert, 3, 3, 479f., no. 394; Michaelis, 477ff., no. 26; *AJA* 63: 331f., 1959).

Soane bought the relief at Robert Adam's sale, Christie's, 22 May 1818. It was in Rome about 1555, in the palace of Cardinal Guido Ascanio Sforza, Conte di S. Fiore; Adam brought it from Italy in the late eighteenth century. Robert reproduces other drawings (e.g. Codex Escorialensis, fol. 42; Cod. Cob., fol. 43, Matz no. 170; also drawn as Cod. Pigh., fol. 328, Jahn no. 182).

Fol. 84; No. 93. *SARCOPHAGUS FRONT WITH THREE AMORINI CARRYING GARLANDS WHICH ENFRAME TWO SMALL SCENES: Oedipus and the Sphinx; Polyphemus and Galatea. Rome, Palazzo Mattei (Robert, 2: 190f., no. 182; Toynbee, *Hadrianic School*, pl. 46, no. 3).

This is the only recorded drawing and shows the restorations; the relief has been walled up in its place under the archway since the construction of the palace, about 1616.

Fol. 84; No. 94. *SARCOPHAGUS RELIEF: THREE DANCING EROTES SUPPORTING GARLANDS BETWEEN WHICH TWO SETS OF MASKS APPEAR. Perhaps once in the courtyard of the Casa Gatti (drawn as a complete sarcophagus, on the ground amid other antiquities and Michelangelo's Bacchus, by Heemskerck in his

Berlin volumes: *Jdl* 6: 153f., 1891, vol. I, fol. 72c, fig. 4; cf. Toynbee, *op. cit.*, pl. 42, nos. 2, 3, etc.).

Fol. 85; No. 95. FIGURED SECTION OF THE LID OF THE SAN LORENZO MARRIAGE SARCOPHAGUS. See above, under Fol. 71; No. 79.

To the known drawings of the front of this sarcophagus, add the sketch probably by Pietro da Cortona in the Toronto sketchbook (Royal Ontario Museum *Bulletin* 26: 5, 1957, under no. 3, 10 ro). Drawings Nos. 93, 94 and 95 are by the same hand.

Fol. 86 = 94 (?).

Fol. 87; No. 96. SARCOPHAGUS RELIEF: EROTES HARVESTING AND PRESSING OLIVES. Probably Rome, Palazzo Rondinini (Reinach, 3: 315, no. 4; Matz-Duhn, no. 2784). (Also Windsor, nos. 8325, 8326.)

Fol. 88; No. 97. *RELIEF PANEL: SCENE AFTER THE VINTAGE. Ince Blundell Hall, near Liverpool (B. Ashmole, *Ancient Marbles at Ince*, 108f., Oxford, Clarendon Press, 1929; Rodenwaldt, *Jdl* 55: 28ff., 1940).

This drawing is cited in *AJA* 59: 137, 1955; otherwise the provenance is unknown. The panel is "provincial" work of about A.D. 150, possibly a sarcophagus front, a sepulchral relief, or even a shop sign.

Fol. 89 = 90. (For Robert's 89, *Sark. Rel.* 3: no. 275, see below, Fol. 136.)

Fol. 90; No. 98. SECTION OF A SARCOPHAGUS RELIEF: THE FALL OF PHAETON. Probably the example in the Uffizi, Florence. See above, under Fol. 32; No. 38. This drawing shows less of the right front than No. 38; the central section is Fol. 77, No. 86.

Fol. 91 = 21 (?).

Fol. 92 = 120.

Fol. 93; No. 99. SARCOPHAGUS RELIEF (?): EROTES PERFORMING SEASONAL OCCUPATIONS. The right (and possibly the left) end of the drawing is imperfect or incomplete. Now lost (?) (Montfaucon, 3: 2, pl. 196, no. 4, from Spon; cf., for a general parallel, Hanfmann, *Season Sarcophagus* 2: fig. 149, the right end of Bassus sarcophagus in the Vatican).

Fol. 94; No. 100. SARCOPHAGUS RELIEF: FUNERAL OF MELEAGER. Formerly Rome, Palazzo Barberini (Robert, 3: 2, 349f., no. 287; Matz-Duhn, no. 3261). (Also Windsor, nos. 8029, 8719.)

So far as archaeological quality goes, this drawing is midway between 8029, a rough sketch, and 8719, a baroque study. Also drawn three times in the Codex Coburgensis (fols. 124, 74 and 191); Robert illustrates all three.

Fol. 95; No. 101. *SARCOPHAGUS LID: SEASONAL EROTES IN CHARIOTS (the different animals pulling each chariot characterize the Four Seasons). IN THE CENTER A BUST OF THE DECEASED. REVERSED-TORCH EROS AT RIGHT CORNER. Lid of Fol. 31; No. 36, in the Palazzo Corsini in Rome (Robert, 3: 3, 504; Hanf-

mann, *Season Sarcophagus* 2: under no. 296). Now lost. (Copied from Cod. Cob. fol. 198, 185.)

Fol. 96; No. 102. RIGHT FRONT OF A (BROKEN) OVAL SARCOPHAGUS: EROTES IN NILOTIC SCENES. Vatican, Museo Chiaramonti (Amelung, 1 (678): pl. 82). (Also Windsor, no. 8771.)

Both drawings are careful renderings of the mutilated relief, perhaps by the same artist working for Dal Pozzo. The relief is now put together with a fragment of another, smaller child's sarcophagus.

Fol. 97; No. 103. SARCOPHAGUS FRONT: ACHILLES AND PENTHESILEA. Rome, Casino Rospigliosi (Robert, 2: 118f., no. 96; *idem. RM* 26: 228, 1901).

When drawn early in the sixteenth century as Wolfegg, fol. 28 recto, 29 above, the relief was in the tanner's district beside the Tiber. It reached its present location some time after Cardinal Scipione built the Casino, in 1603.

Fol. 98; No. 104. FRONT OF THE SO-CALLED SARCOPHAGUS OF ALEXANDER SEVERUS: ACHILLES ON SKYROS. Rome, Museo Capitolino (Robert, 2: 35ff., no. 25). (Also Windsor, nos. 8076-8078, 8715.) Fol. 102; No. 108, below, shows the lid without restorations.

The sarcophagus was found about 1582 in the "Monte del Grano," three miles from Porta S. Giovanni, between the Via Latina and the Via Labicana. The first Windsor drawings are the earliest illustrations.

Fol. 99; No. 105. FRONT OF THE CASSEL BACCHIC AND SEASONAL SARCOPHAGUS. Cassel, Landgrafmuseum (Bieber, *Antike Skulpturen und Bronzen in Cassel*, 43ff., no. 86, pl. 34, Munich, Bruckmann, 1915; Reinach, 2: 57, no. 9; Hanfmann, *Season Sarcophagus*, 175, figs. 20, 28, no. 461).

No. 106. LEFT END OF PREVIOUS.

No. 107. RIGHT END OF PREVIOUS.

Both ends or short sides were formerly in the Villa Carpegna and are now lost. The drawings show the front before restorations to the background.

Fol. 101 = 114.

Fol. 101 = 142 (a duplicate of 63).

Fol. 102; No. 108. LID AND FRONT PANEL OF THE SO-CALLED SARCOPHAGUS OF ALEXANDER SEVERUS. See above, under No. 104; this drawing is Robert, 2: 36, dated 1700-1750.

Fol. 103; No. 109. A. THE JENKINS "VASE" OR PUTEAL: SCENE OF PARIS AND HELEN. Marbury Hall, Cheshire (E. Paribeni, *BdA* 1951, no. II, 109, no. 28; Michaelis, 511, no. 36; Reinach, *Rép. rel.* 2: 521, no. 3).

From about 1500 to 1772 this puteal (or sepulchral urn) was in Naples; Jenkins had it restored as a vase, in which state it attracted much attention.

B. SECTION OF THE LEFT END OF A GARLAND SARCOPHAGUS, with the flaying of Marsyas. Vatican,

Museo Chiaramonti no. 404 (Robert, 3: 2, 246f., no. 197; Amelung, 1: 576f., no. 404).

The relief has no known history. In its present condition, the garland-bearing Eros, the garland and the molding have been removed to make a decorative ("Hellenistic") relief.

Fol. 104; Nos. 110-112; Fol. 105; Nos. 113-115. CUT-APART, CONTINUOUS VIEWS OF AN OVAL SARCOPHAGUS LID: PROCESSION OF BACCHIC ANIMALS. Set beneath the triton group in the Sala degli Animali of the Vatican (Reinach, 3: 359, no. 3; Amelung, 2: 388ff., no. 228A). (Other drawings, Windsor, nos. 8697-8699.)

A view of the whole lid without the reliefs is included. Nothing of the lid's early history is known.

Fol. 106; No. 116. DETAIL OF A SARCOPHAGUS FRONT: VICTORIA CROWNING A SEATED GENERAL. Vatican, Belvedere, no. 39 (Amelung, 2: 98ff., no. 39, pl. 10; Reinach, 3: 400, no. 2).

Attributed to Girolamo da Carpi by A. E. Popham. A fuller view of the relief appears as Fol. 137; No. 154, below (above the Tiber base). (See also, Windsor, nos. 8069, 8150, 8244-8246.) The sarcophagus has been in the Belvedere since the middle of the sixteenth century.

Fol. 107; No. 117. *SCENE AT THE PREPARATION FOR A SACRIFICE. Free adaptation from the antique. Cf. the Raphael cartoons, esp. the Sacrifice at Lystra (O. Fischel, *Raphael* 2: fig. 260, London, Kegan Paul, 1948; J. White, J. Shearman, *ArtB* 40: 193ff., 1958) and the work of Polidoro (A. Venturi, *Storia dell'arte italiana* 9: 2, 438f., Milan, U. Hoepli, 1901).

The antique prototypes for this composition are collected by O. Brendel, *RM* 45: 196-226, 1930; esp. the Uffizi relief and sarcophagus (pls. 73, 75) and the Mantua sarcophagus (pl. 74).

Fol. 107; No. 118. THE LOWER PART OF THE AURELIAN TRIUMPHAL RELIEF PANEL WITH MARCUS AURELIUS BEFORE THE CAPITOL. Rome, Palazzo dei Conservatori. A sixteenth-century drawing; refs. below, Fol. 166; No. 194 (both also, *ArtB* 38: 39, note 32, 1956; Bober, *Aspertini* 1: 73).

This relief was brought to the Conservatori from the church of S. Martina at the Forum in 1515; restorations were carried out in 1595. The relief and its two companions come from a lost arch of Marcus Aurelius (Wegner, *AA*, col. 195, 1938; Ryberg, *MAAR* 22: 156f., 1955).

Fol. 108; No. 119. LEFT END OF A SARCOPHAGUS WITH SCENES OF THE LIFE OF A ROMAN GENERAL: THE GENERAL ARMING. Florence, Uffizi; a sixteenth-century drawing (Ryberg, *MAAR* 22: 163ff., 1955; Loeffler, *ArtB* 39: 1ff., 1957; Amelung, *Führer*, no. 18). (Also, Windsor, nos. 8512, 8513, 11881.) See above, nos. 51 and 78.

Fol. 109; No. 120. TWO DRAPED FEMALE FIGURES (FROM A RELIEF?): The first statue (?) resembles the so-called Ceres in Dresden (Reinach-Clarac, 206, no.

2); the second is perhaps a Muse, such as the "Calliope" in Naples (Reinach-Clarac, 258, no. 7), the Giustiniani "Clio" (*idem*, 261, no. 6) or the "Empress" (*idem*, 600, no. 3).

The drawing is attributed by A. E. Popham to Girolamo da Carpi (*cf.* above, no 25A, two views of the Cesi Juno executed in a manner similar to this drawing).

Fol. 109*; No. 121. *RELIEF PANEL, CARVED WITH SCROLLED ACANTHUS, FOLEATE TENDRILS, AND FLOWERS, within are birds, lizards, and rabbits. Copy of a drawing by Giulio Romano in the Department of Prints and Drawings, British Museum (Cracherode Ff. 1-56); another version is at Vienna (A. E. Popham). See F. Hartt, *Giulio Romano* 1: 308, no. 366; 2: fig. 538, New Haven, Yale Univ. Press, 1958.

The design seems to copy an ancient frieze. The carving is more elaborate than the lower panels of the Ara Pacis (G. Moretti, *Ara Pacis Augustae*, pls. XI-XIII, Rome, Libreria dello Stato, 1946), or the frieze at Hadrian's Villa (P. Gusman, *Villa Hadriana*, 242, Paris, Hachette, 1908); it has less figures than the lid of the Farnese sarcophagus from in or near the tomb of Caecilia Metella (P. Gusman, *L'Art décoratif* 1: pl. 40, Paris, Librairie centrale d'art et d'architecture, 1908). Ancient parallels are collected and illustrated by J. M. C. Toynbee, J. B. Ward Perkins, *PBSR* 18: 1-43, pls. 1-26; pl. 14, figs. 2f., 1950, the tops of funerary altars from the tomb of the Calpurnii Pisones, suggest other possible prototypes from the antique.

Fol. 110; No. 122. *DETAIL FROM THE STUCCO FRIEZE OF RELIEF PANEL: TRIUMPHAL ENTRY OF THE EMPEROR SIGISMOND. Six spirited horses led in procession to right by attendants in Greek, Trojan, (?), or barbarian costumes. Mantua, Palazzo del Te, Sala degli Stucchi. Primaticcio as *stuccatore* after designs by Giulio Romano. (M. Jaffé, *ArtB* 40: 327, fig. 13, 1958, an anonymous copy reworked by Rubens.) *Cf.* for style, the Polidoro "Scene of Triumph" (A. Venturi, *Storia dell'arte italiana* 9: 2, 443, Milan, 1901) and No. 144, below.

Fol. 111; No. 123. VIEW OF THE RELIEFS OF THE MEDICI VASE, represented as a continuous scene. Florence, Uffizi (Mansuelli, *Uffizi*, 189ff., no. 180; Neugebauer, Text to *BrBr* no. 725, 19ff., figs. 10ff.; Hauser, *JOAI* 16: 36ff., figs. 19ff., 1913). (Also Windsor, nos. 8092, 8710.)

The vase was acquired by the Medici in Rome about 1550 and was brought from the Villa Medici between 1771 and 1780.

Fol. 112; No. 124. *SARCOPHAGUS OR FUNERARY RELIEF: An inscribed medallion flanked by two garlands suspended from four terms; in the area above these garlands are paired, facing Bacchic masks. Now lost (Ashby, *Classical Review* 18: 71, 1904).

No. 125. *SARCOPHAGUS RELIEF: EROTES (AND PAN) HARVESTING GRAPES AND (AT LEFT) POURING A LIBATION TO PRIAPUS. Now lost.

Fol. 113; No. 126. CONTINUOUS VIEW OF THE RELIEFS OF A CIRCULAR BASE: AN ISIAC PROCESSION.

Florence, Museo Archeologico (from the Uffizi and the Villa Medici in Rome) (*PAPS* 102: 197f., note 16, 1958; J. Colin, *Mél. d'arch. et d'hist.* 38: III-V, 279-283, pls. 1ff., 1920). (Also Windsor, no. 8517: *PAPS*, fig. 6.)

Fol. 114 (formerly Fol. 100); No. 127. **FRONT OF THE LUDOVISI SARCOPHAGUS: BATTLE BETWEEN ROMANS AND BARBARIANS. Rome, Museo Nazionale Romano (H. von Heintze, *RM* 64: 69-91, pl. 12, 1957, as the sarcophagus of Hostilianus, A.D. 250; *AA*, cols. 241ff., fig. 1, 1936; E. S. Strong, *Roman Sculpture*, pl. 100, New York, Duckworth, 1907; *idem*, *La scultura romana*, 327, fig. 200, Florence, Alinari, 1923-1929; see also, recently, the writer's remarks on dating the portrait, in support of von Heintze, in *Berytus* 13: 26f., 1959; *AJA* 63: 109, 1959). (Also Windsor, no. 8145.)

The sarcophagus was found in 1621, near the Porta di San Lorenzo. It was acquired immediately for the collection formed by Cardinal Lodovico Ludovisi, nephew of Gregory XV, and passed to the Museo Nazionale with the Boncompagni-Ludovisi marbles in 1901.

Fol. 115; No. 128. **MUTILATED FRIEZE: COMBAT BETWEEN ROMAN LEGIONARIES AND BARBARIANS: an altar-like top has been drawn in above the reliefs. This scene is possibly connected with Windsor no. 8217, another enigmatic scene of a victory over Dacian (or British?) barbarians; the fragment in the Lateran (Reinach, 3: 278, no. 6) may be the mutilated remains of this cippus (?).

Cf. the frieze sections probably of the Arch of Claudius, sketched in Pierre Jacques, ed. S. Reinach, *Album de Pierre Jacques*, fol. 29, and Cod. Vat. Lat. 3439, fol. 65 (F. Castagnoli, *Bull Comm* 70: 62f., figs. 6f., 1942); a copy related to the latter is Windsor no. 8449. Despite the date of A.D. 51 in the principal inscription (*CIL*, VI, no. 920; drawn below as No. 366; see also *ArtB* 38, 32f., 1956), the arch may have been put up or at least finished under Titus (A.D. 79-81); the relief with head of a signifer, sketched by Pierre Jacques in the Piazza Sciarra in 1577 (fol. 30) and attributed to the arch by Castagnoli (62, fig. 5), is now in the Museum of Fine Arts, Boston, having been on the London and New York art markets (1951-1959). It is Flavian work (M.F.A., *Calendar of Events*, December 1959, p. 1ff., fig. 3).

On the basis of similarity to Poussin's drawings of Ovid's *Metamorphoses* for Marino in 1622-1623 and related drawings, I suggest No. 128 was sketched by Poussin shortly after his arrival in Rome, in March 1624 (*cf.* J. Costello, *JWarb* 18: 298ff., esp. pl. 57b, 1955).

Fol. 116 (formerly Fol. 54); No. 129. SARCOPHAGUS RELIEF: MEDEA IN CORINTH. Paris, Louvre (Robert, 2: 208ff., no. 195; Reinach-Clarac, 92, no. 3).

This is the only recorded drawing and shows the restorations made before the relief was walled up on the West side of the Villa Borghese in 1615.

Fol. 117 (formerly Fol. 36); No. 130. SARCOPHAGUS RELIEF: THE FURY OF ALTHAEA AND THE DEATH OF MELEAGER. Rome, Villa Torlonia-Albani (Robert, 3: 2, 338ff., no. 278; Reinach, 3: 141, no. 5). (Also drawn above, Fol. 81; No. 90, second register; Windsor, nos.

8096, 8717.) Verso: old man from r. center of the relief.

This relief also appears as Cod. Cob., fol. 99, no. 224, and from there, as Cod. Pigh. fol. 267, no. 218.

Fol. 118 (formerly Fol. 65); No. 131. *FRIEZE FRAGMENT: COMBAT BETWEEN ROMANS AND GALLIC BARBARIANS. Mantua, Palazzo Ducale, from Rome ca. 1524 (A. Levi, *Sculture greche e romane del Palazzo Ducale di Mantova*, 75ff., no. 167, pl. 85, Rome, Biblioteca d'Arte, 1928; H. Bloesch, *Antike Kunst in der Schweiz*, 203ff., no. 45, pl. 75, Zurich, E. Rentsch, 1943).

According to Bober (Aspertini I, 57), this is a Fra Bartolommeo drawing copied from the sketch in the *Codex Escorialensis* (fol. 59 verso) or its prototype; she lists a number of other early drawings, including Windsor no. 1278 (also attributed to Fra Bartolomeo).

Fol. 119 (formerly Fol. 20); No. 132. SARCOPHAGUS RELIEF: GIRLS AND BOYS PLAYING GAMES. Paris, Louvre (Reinach, 2: 288, no. 1; Brunn, *Ann. dell. Inst.*, 142, 1857). (Also Windsor, no. 8758.)

The relief comes from the Villa Mattei in Rome. A Neo-Classic copy of this sarcophagus lid (?) is at Ince Blundell Hall, Lancs. (Michaelis, 382, no. 247A.)

No. 133. EROTES FORGING AND EXHIBITING THE ARMS OF MARS. Formerly Rome, Museo Kircheriano and now in the Museo delle Terme (?), although not found by the writer (Egger, *Codex Escorialensis*, 118, Fol. 44 verso).

This drawing is mounted on a cut-down folio from the *Museum Chartaceum*; this may have been the result of damage and is found often in the Franks volumes.

Fol. 119* (formerly Fol. 20); No. 134. RELIEF FROM A PILLAR ENRICHED WITH WEAPONS. Florence, Uffizi Vestibule (no. 59).

No. 135. ANOTHER RELIEF IN THE SERIES (no. 72). (J. W. Crous, *RM* 48: pls. 1, 10ff., 1933; *AJA* 59: 190, 1955; Mansuelli, *Uffizi*, pp. 25ff., nos. 2f.)

These drawings were also remounted; the full folio is of inferior quality. A. E. Popham attributes the drawings to Étienne Delaune (ca. 1519-1583), of the School of Fontainebleau. The pillars came originally from a Flavian building near S. Sabina on the Aventine and have a long Renaissance history, all of which is set forth in great detail by Crous. They were sent to Florence not later than 1588.

Fol. 120 (formerly Fol. 92); No. 136. *SARCOPHAGUS RELIEF: CUPID AND PSYCHE BETWEEN GARLAND-BEARING EROTES, etc. Rome, Villa Torlonia-Albani (?). (Penciled on the folio, by Townley, "Villa Albani.")

Fol. 121; No. 137. ARCHITECTURAL RELIEFS: Six continuous scenes in two and a half registers of Erotes driving bigae of wild animals in the Circus. Berlin, etc., from Rome (R. Kékule, *Beschreibung antiken Skulpturen*, 366, Berlin, Reimer, 1895).

Cf. British Museum, no. 2319, *Cat.* 3: 329, fig. 47; Reinach, 2: 500, no. 2; and Louvre: Reinach-Clarac, 57, nos.

88ff.; Gusman, *Villa Hadriana*, 247; and below, Fol. 122; No. 511. Also Reinach, *Album de Pierre Jacques*, pls. 86 bis, 92 bis, both labelled "Trastevere." Sections of one or more friezes may have been drawn; chariot groups 2-4 in the Franks drawing correspond to Berlin, *loc. cit.*, no. 904. The Berlin catalogue cites other drawings and Renaissance references (e.g. Cod. Cob., nos. 109, 71; Cod. Pigh., no. 195).

Fol. 122; No. 138. SCENE AFTER A RENAISSANCE FRIEZE (?): Erotes supporting a large garland and bearing a number of Dionysiac and other objects toward a *fulmen* on altar at the right center. Not otherwise identified.

Fol. 123; No. 139. VOTIVE RELIEF TO HERCULES, JUPITER, AND THE GENIUS OF CELIAN HILL. The inscription which appears below the figures is not shown here. Rome, Palazzo dei Conservatori (Jones, *Cons.*, 280, Gall. Sup. II, 1; Reinach, 3: 200, no. 3; *CIL*, VI, nos. 334 = 30739).

The relief was first mentioned in 1534 as being in a vineyard on the Quirinal; in the seventeenth century it was in the gardens of the Gaddi family in Florence, and the Commune di Roma purchased it from a Florentine dealer in 1887. A statement by Stuart Jones after Huelsen (*Ausonia* 7: 344, 1912) that Dosio purchased it for the Gaddi is corrected by Huelsen's later statement (*Dosio*, 52, Cod. Marucell., fol. 157 verso) that Langermann saw it in Rome. The Franks drawing supports this.

Fol. 124; No. 140. *SECTION OF A CURVED EPISTYLE; FRIEZE AND ARCHITRAVE (?): (Left to right) Nereid on hippocamp, dolphin, triton (and r. arm of pendant) supporting a medallion bust (of the deceased?). Rome, Museo Nuovo Capitolino (Gusman, *L'Art décoratif*, pl. 143, showing the right half, not drawn by the artist; D. Mustilli, *Museo Mussolini*, 180, no. 78, pl. 120, Rome, Libreria dello Stato, 1939).

The artist appears to have misdrawn and "restored" details of the frieze; it has been suggested that the fragment derives from a Nymphaeum in Region XIII. The motifs and the medallion bust are appropriate to a funerary or commemorative structure. The portrait dates the carving about A.D. 140.

Fol. 125; No. 141. RELIEF: EROS WITH RAM. Possibly the relief, Rome, Villa Medici (Cagianò, *Cat.*, 81, no. 89, pl. 36). The position of the Eros's legs varies; the cloak of the Eros at the right has been omitted. The subject is appropriate to the short side of a sarcophagus with Erotes performing sacrifices or represented as Seasons.

Fol. 126; No. 142. RELIEFS WITH PAN AND SATYRS IN A BACCHIC SETTING. This may be a flattened view of one of the scenes on the puteal with Bacchic reliefs in the Prado, Madrid (*EA*, nos. 1690-1693), although the satyr at the right of the boar's kettle has been replaced by a seated Pan; details may differ because the top of the puteal is restored. (See also below, Fol. 157; No. 185.) Verso: Charcoal study of a male torso.

No. 143. VOTIVE RELIEF WITH SCENE OF OFFERING: Six figures arranged either side of a statue (?)

on a pedestal, a statuette on a column, and an altar. Not identified.

Fol. 127; No. 144. A HEROIC SUBJECT REPRESENTED IN THE CINQUECENTO ANTIQUE DECORATIVE STYLE: THE MARCH-PAST OF THE MACEDONIAN ARMY IN THE PRESENCE OF ALEXANDER (?). After the Polidoro da Caravaggio frieze on the façade of the Palazzo Ricci-Canuccini, Rome.

(Cf. Reinach, *Album de Pierre Jacques*, 116, pl. 13, for another drawing after Polidoro; his work in the manner of the antique, like that of Giulio Romano, seems to have greatly impressed the copyists.) See also above, No. 122, a copy after Giulio Romano's *Triumphal Entry of the Emperor Sigismund* in the Palazzo del Te, Mantua.

Fol. 128; No. 145. *SARCOPHAGUS RELIEF IN TWO REGISTERS: BATTLE OF GREEKS AND AMAZONS. Perhaps now lost. Cf. Robert, 2: pl. 33ff.; Robert does not cite this drawing, and its nearest parallels are the Palazzo Salviati fragment or the Vatican sarcophagus.

Fol. 129; No. 146. DIONYSIAC RELIEF: PAN, CENTAUR WITH THYRSOS, PANTHER, AND SATYR WITH KANTHAROS. Rome, once in the Mattei collection (A. Venuti, *Monumenta Mattheiana* 3: 20, Rome, 1779).

Fol. 130; No. 147. DIONYSIAC SCENE: Satyr and revelling Maenad, a male figure leading a goat and two bearing offerings. Once with no. 146 (refs. as previous; they were supplied by Professor F. Matz, 10 December, 1954).

Fol. 131; No. 148. FOUR SIDES OF AN ALTAR OR BASE, with each side showing the Olympian divinities in groups of three: A. Zeus, Hermes, Hera; B. Apollo, Hestia, Artemis; C. Hephaestus, Ares, Aphrodite; D. Poseidon, Athena, Demeter. Rome, Museo Capitolino, Stanza del Gladiatore (Jones, *Cap.*, 344, no. 4a, pl. 88). Only three of the reliefs survive, and they are "terribly defaced"; the British School Catalogue recognized the work as Greek rather than Roman, an attribution supported by the style of the gods and goddesses in the drawing. The base was presented to the Museo Capitolino by Benedict XIV in 1753. The following notes indicate that while in much better state than now, the relief had suffered some damage by 1650.

The Hermes is damaged; the heads of Hestia and Poseidon are also; the left hand of Aphrodite and the right hand of Athena have been restored by the copyist. The base is also drawn in the Codex Pighianus (Jahn no. 76).

Fol. 132; No. 149. *DIONYSIAC SCENE, PROBABLY A SARCOPHAGUS FRONT: Maenads, Satyrs and Pan performing a rustic sacrifice; a Maenad and a Satyr, etc., in procession. Now lost.

Fol. 133; No. 150. **MARBLE RELIEF (FRAGMENT OF THE LID OF A LARGE, HUNTING SARCOPHAGUS): THE RETURN FROM THE CHASE. Wisbech (Cambs.), Wis-

bech Museum (Bober, *Aspertini* 1: 57; *AJA* 59: 150, pl. 46, figs. 31f., 1955; Montfaucon, 3: 2, pl. 179, no. 2).

Townley has penciled "Mr. Welbore Ellis, Twickenham" on the folio; this collection (Lord Mendip) was sold in 1802, and Algernon Peckover presented the relief to the Wisbech Museum in 1839. It was known to Girolamo da Carpi (British Museum. 1950-8-16 I) and was in the Palazzo Barberini in the seventeenth century (Bartoli, *Admiranda*, pl. 25).

Fol. 134; No. 151. PANEL FROM A FRIEZE ON A TOMB: Two women standing in Greek costume, "*pudicitia*" motif, and another *palliat*a at the right. Vatican, Galleria delle Statue no. 398A (Amelung, 2: 602, pl. 52).

This is the only early record of the relief.

Fol. 135; No. 152. *RELIEFS OF A PANEL OR CIRCULAR BASIS. Now lost (Amelung, *RM* 24: 189, fig. 8, 1909, which is Windsor, no. 8569). Verso: the same reliefs, sketched lightly in pencil.

Fol. 136; No. 153. SARCOPHAGUS FRONT AND PART OF THE RIGHT END: THE FURY OF ALTHAEA AND THE DEATH OF MELEAGER. Wilton House, Wiltshire (Robert, 3: 334ff., no. 275, pl. 89; Michaelis, 685f., no. 61).

Lettering on drawings in the Wolfegg Sketchbook indicates the sarcophagus was to be seen in or near the church of S. Angelo in Pescheria in the early sixteenth century. (Robert, *RM* 26: 231, 1901.) He also illustrates Cod. Cob., fol. 12, no. 222 (*Sark.-rel.*, fig. 275 bis). The front panel has been pared down and the mutilated right corner removed to make a relief. The relief reached Wilton House from the Mazarin collection in Paris.

Fol. 137 (formerly 24); No. 154. A. RELIEFS ON THE RIGHT FRONT OF THE SARCOPHAGUS OF A GENERAL. Vatican, Belvedere no. 39 (see above, under Fol. 106; No. 116; also, *ArtB* 38: 43, note 56, 1956). B. REAR OF THE PLINTH OF THE STATUE OF FATHER TIBER: BOATING SCENES. The two dolphins in the lower register are perhaps sketched from a sarcophagus relief. Paris, Louvre (Bober, *Aspertini* 1: 61; Reinach-Clarac, 68; J. Le Gall, *Recherches sur le culte du Tibre*, pl. IVf., etc., Paris, Université de Paris, 1953). (Cf. Windsor, no. 8739.)

Found in the Campus Martius (Iseum) in 1512, the Tiber passed from the Vatican Belvedere to the Louvre in the eighteenth century. Mrs. Bober lists other drawings of the whole statue.

Verso (**formerly Fol. 24B**). SECTION OF THE SARCOPHAGUS RELIEF WITH THE JUDGMENT OF PARIS (the left side to the first Dioscurus and Tethys). Rome, Villa Medici (see above, under Fol. 20; No. 22).

This is the only drawing in the Franks and Windsor volumes showing the relief without restorations.

Fol. 138 (formerly Fol. 45); No. 155. SARCOPHAGUS RELIEF: PENTHEUS AND THE MAENADS. Rome, Palazzo Giustiniani (Matz-Duhn, no. 2266; O. Jahn, *Pentheus und die Mainaden*, pl. IIIa, Bonn, Marcus, 1869; Reinach, 3: 259, no. 2, backwards).

This drawing shows the restorations as described in Matz-Duhn; the relief is also drawn as Cod. Pigh., 212, 155.

Fol. 139 (formerly Fol. 66); No. 156. SARCOPHAGUS RELIEF: THE RIGHT FRONT OF A SCENE OF BATTLE BETWEEN GREEKS AND AMAZONS. Rome, (formerly) in the garden of the German Archaeological Institute (and very damaged) (Robert, 2: 90f., no. 76). (Also Windsor nos. 8067, 8149.)

All the drawings are illustrated by Robert.

Verso: Pencil study of an entablature with capitals and the supports for columns beneath.

Fol. 140; No. 157. *SARCOPHAGUS RELIEF: EROTES EXCLAIMING AND WEeping, EROS CAPTIVE, AND PSYCHE ROASTING THE BOW AND QUIVER OF EROS. Now lost (also Cod. Cob., Matz 178 = Cod. Pigh., Jahn 188; cited by Aldroandi as owned by Carlo di Fano). Verso: Sketches of the painted interior of a vaulted chamber of the *Domus Aurea* or similar structure.

Fol. 141; No. 158. *SARCOPHAGUS RELIEF: DIONYSIAC PROCESSION AND SACRIFICE. Rome, Casino of the Villa Doria-Pamphili (?).

Fol. 142 (formerly Fol. 101); No. 159. *SARCOPHAGUS RELIEF: SLAUGHTER OF THE NIOBIDS. Wilton House, Wiltshire (as above, under Fol. 63; No. 72).

This drawing is one of the most spectacular in the British Museum or Windsor volumes; the artist took full advantage of the Baroque possibilities of subject.

Fol. 143 (formerly Fol. 46, ?); No. 160. *SARCOPHAGUS LID: WOMAN STRETCHED OUT ASLEEP, in full costume; a wreath in the left hand. In pencil on the folio: "In Frascati nella Vigna di Arigoni, ora di Varesi."

Cf. the examples illustrated and discussed in Cumont, *Symbolisme funéraire*, 388ff., esp. pl. 41, 2, a cover in the Vatican.

Fol. 144; No. 161. *SECTION OF A SARCOPHAGUS OR STATE RELIEF: Two bearded (the left laureate) figures of Senatorial type in *toga contabulata*; a young head and shoulders in the rear, between. Now lost (?) (*AJA* 61: 114, 1957).

Cf. the Naples marriage sarcophagus: Reinach, 3: 90, no. 1; 345, no. 1; or the Decennal base in the Forum: *RM* 53: pl. 4, 1938.

Fol. 145; No. 162. *(In the central plane, on landscape) THREE VIEWS OF A TRIPOD-BASE DEDICATED TO APOLLO. The three main, concave panels show the principal attributes of the god. Now lost. (Also, Cod. Cob., Matz, 78; Cod. Pigh., Jahn, 101.) Below, in pencil, studies of ancient bases (cf. the examples in the Louvre: Reinach-Clarac, 119).

No. 163. *REMAINS OF A BUST (HEADLINES) AND THE LOWER HALF OF AN IMAGO CLYPEATA. Now lost. The bust is perhaps that of an empress of the second or third century A.D.; the mutilated figures on the shield seem to represent scenes of combat between cavalry and foot soldiers (Romans and barbarians?).

Verso: **No. 164.** (Amid a landscape with ruins in the background are set two views of a statue base and a relief fragment, with a cock and the leg of a Pan, etc.) A note on the back states the reliefs were seen in the countryside outside the Porta San Sebastiano, 1618.

Fol. 146; No. 165. RELIEF PANEL: DIANA STANDING WITH ATTRIBUTES. Vatican Magazine (G. von Kaschnitz-Weinberg, *Sculture del Magazzino del Museo Vaticano*, no. 424, pl. 79, Rome, Monumenti Vaticani di archeologia e d'arte IV, 1936; Amelung, *Vat. Cat.* 1: no. 219, pl. 115).

No. 166. RELIEF PANEL: SEATED FIGURE OF A GODDESS. Vatican Magazine (?) (Amelung, *Vat. Cat.* 1: pl. 113, Giardino della Pigna, no. 213, 879f.).

Besides these drawings, there are no other early records of the reliefs.

Fol. 147; No. 167. SECTION OF A PORPHYRY STATUE OF A DACIAN OR A PERSONIFIED PROVINCE. Once Rome, Palazzo Savelli (cf. the "Dacians" in Florence and the Louvre: R. Delbrueck, *Antike Porphywerke*, 46ff., pl. 4, 43ff., pl. 3, Berlin, W. de Gruyter, 1932; the latter were in the Palazzo Savelli in the Cinquecento). The drawing is pre-Dal Pozzo. Verso: HEADLESS TORSO OF A LION OR SPHINX OF EGYPTIAN TYPE. Once with previous statue (cf., and there are many examples, Louvre: Reinach-Clarac, 617; also J.-J. Winckelmann, *Monumenti inediti*, pl. 78, Rome, 1767; Huelsen, *Dosio*, 19; W. G. Becker, *Augusteum*, pl. 4, Dresden, 1804; these statues come from the temples of Isis and Serapis in Rome's Campus Martius. Another example is in the Memorial Art Gallery, Rochester, N. Y.).

No. 168. RELIEF ON THE ROMAN CONSULAR TOMB AT MONTE ALBANO (G. Lugli, *I santuari celebri del Lazio antico*, pl. 3; Schreiber-Anderson, *Atlas*, pl. c). (Also Windsor, no. 8382.) Verso: Remains of lettering, probably a note on the location of the tomb.

Fol. 148; No. 169. RELIEF FROM AN ALTAR OR BASE: LAUREL BRANCHES AND A FLUTE OR STAFF BETWEEN FILLETED EMBLEMS. Not identified.

No. 170. ELABORATE STATUE BASE ENRICHED WITH FOLIAGE AND DIONYSIAC DETAILS: Wreathed Pan pipes and garlands suspended from bucrania. Not identified.

Fol. 148 (bis?); No. 171. RELIEF: APOLLO PLAYING A CITHARA ON A COLUMN. The relief is Neo-Attic in style; no close parallels are known, but the drawing gives every indication of having been taken from the antique.

Fol. 149; No. 172. DECORATIVE RELIEF OF THE TYPE USED FOR VENTILATOR PANELS: ON A LEDGE, FACING MAENAD AND SILEN MASKS; A TORCH LIES TO THE LEFT. Such objects are common; cf. esp. the example in the Vatican, Museo Chiaramonti (Amelung, 1: pls. 39, 54, etc.; *EA*, no. 4590f. and refs.).

Fol. 149*; No. 173. TWO VIEWS OF AN ENRICHED BASE OR SUPPORT FOR A TRIPOD: (Above) Satyr reveling to the right, with thyrsos in the right hand; (below) Satyr walking to the right, blowing flutes. Now lost (?) (Montfaucon, 2: 1, pl. 49, 2, after Beger).

Fol. 150; No. 174. RELIEF: A SATYR PREPARING A RUSTIC SACRIFICE, before a vine-covered altar on which appears a Silen mask and against which leans a thyrsos. Now lost (?) (Montfaucon, 1: 2, pl. 172, 3, after Beger).

No. 175. RELIEF PANEL: SACRIFICE OF A PIG TO SILVANUS, by three rustics (possibly Satyrs). Not identified.

Fol. 150*; No. 176. *ENRICHED CIRCULAR STATUE BASE OR ALTAR: BOVINE HEADS SUPPORTING A HEAVY, FILLETED GARLAND. Lyon Museum (?) (Dragendorff, *Jdl* 52: 117ff., fig. 5, 1937; Espérandieu, *Recueil* 3: no. 1755). (Also Cod. Cob., Matz, 90.)

Fol. 151; No. 177. ANOTHER VIEW OF THE PREVIOUS.

This altar or base is a particularly rich, elaborate example of a fairly standard early imperial decorative type (cf. the altar in the Louvre: Reinach-Clarac, 20: no. 2).

Fol. 151*; No. 178. RELIEF PANEL (SUGGESTED BY AN ALTAR OR BASE): HERAKLES STEALING THE APPLES OF THE HESPERIDES. Not identified (see the following).

Fol. 151; No. 179*. AS PREVIOUS: HERAKLES IN THE GARDENS OF THE HESPERIDES. Both from the same altar (?) (cf. Mandowsky, *RendPontAcc* 27: 351ff., fig. 9, 1953–1954, 1955).

Fol. 152; No. 180. LID OF A CIRCULAR CINERARIUM: Bird with young, enriched rolled-fillet molding below. (Cf. Windsor, nos. 8534f., probably the same lid on the complete urn.) This type of lid is rare and probably attracted the artist's notice for this reason.

Fol. 153; No. 181. **FRAGMENT OF A RELIEF: THE UPPER PART OF A RECLINING MAENAD WITH THYRSOS. London, British Museum (Smith, *Cat.* 3: 258, no. 2197, fig. 31). (Also, Windsor, no. 8667.)

The cut-down (*Museum Chartaceum*) folio mounting is penciled: "*In casa d'Horatio pacifici*"; how the relief migrated to England is not stated.

Fol. 154; No. 182. **RELIEF: SACRIFICE OF A BULL PROBABLY TO JUPITER OR SOL INVICTUS. Naples, Museo Nazionale (Ryberg, *MAAR* 22: 172f., pl. 62, fig. 104, 1955; *CIL*, VI, no. 1018). (Also, Windsor, no. 8282.)

The relief, which has been dated late in the reign of Marcus Aurelius, comes from Rome.

Fol. 155; No. 183. RELIEF OF THE ATTIC THREE-FIGURED TYPE: MEDEA AND THE PELIADES. Rome,

Lateran Museum (Götze, *RM* 53: 200ff., 1938; Kern, *Jdl* 3: 70, 1888; Schuchhardt, *Gnomon* 30: 490, 1958). (Cf. Windsor, no. 8283.)

This relief was supposedly found in 1814 in the Palazzo Simonetti al Corso, but the drawings are evidence of the incorrectness of this tradition.

Fol. 156; No. 184. ARCHITECTURAL TERRACOTTA RELIEF OF THE SO-CALLED CAMPANA TYPE: "MARRIAGE OF THESEUS." Paris, Louvre (*RA* 40: 129ff., 1952; von Rohden, 4: 2, pl. xi, 92, 245f.). (Also, Windsor, no. 8506.) The folio bears a notation: "in terracotta in the Farnesina bought 1788 by a French architect."

Fol. 157; No. 185. CONTINUOUS VIEW OF THE RELIEFS ON THE MADRID PUTEAL WITH BACCHIC SCENES. See above, under Fol. 126; No. 142 (*EA* 1690–1693; *ArchEspArq* 24: 122f., 1951, for the Giustiniani-Vatican copy and that noted by Dal Pozzo in the Araceli; the last may be the one in London, Wellcome Historical Medical Museum; see now also, *AJA* 63: 332, 1959).

The ancient puteal was widely sketched in the century from 1550.

Fol. 158; No. 186. FUNERARY RELIEF: THE DECEASED AT A BANQUET, etc. A mourning woman sits at the foot, and a small servant at the left mounts the dais with a platter. Not now identified. (Also, Windsor, no. 8424.)

Fol. 159; No. 187. ARA PACIS AND ARA PIETATIS RELIEFS: The drawing joins into a continuous scene one of the *Ara Pacis* reliefs from the Uffizi and the relief with scene of sacrifice on the garden façade of the Villa Medici. (Moretti, *Ara Pacis Augustae*, 118ff., 205; Cagianò, *Antichità*, 17–24, pls. 10f.) Continued as No. 190, below.

Fol. 160; No. 188. RELIEF FROM THE ARA PACIS. Vatican (now restored to the monument) (Moretti, pl. 11; D. E. L. Haynes, *The Burlington Magazine*, 60, Feb. 1956).

Fol. 161; No. 189. The same as No. 188, with addition of an enriched pilaster and the start of an architectural vault above, at the right.

Fol. 162; No. 190. Continuation of No. 187, showing the remainder of the *Ara Pietatis* scene of sacrifice and the two (restored) panels from the same monument, all now in the garden façade of the Villa Medici (as above; also, Moretti, 120f., figs. 104ff.).

Fol. 163; No. 191. **RELIEF FROM THE ARA PACIS: This drawing is one of the set which includes nos. 8277–8280 at Windsor; it is a duplicate of Windsor no. 8280 (Toynbee, *ProcBritAc* 39: pl. 29a, 1953; Moretti, pl. 12, right center).

Fol. 164; No. 192. RELIEF FROM THE ARA PACIS, continuation of the previous (Moretti, pl. 12).

Fol. 165; No. 193. The same relief. (Also, Windsor, no. 8279; Toynbee, *op. cit.*, pl. 29b).

Fol. 166; No. 194. *(The lower right portion of) THE AURELIAN TRIUMPHAL RELIEF PANEL WITH MARCUS AURELIUS BEFORE THE CAPITOL. Rome, Palazzo dei Conservatori (Jones, *Cons.*, Scala, 2: 4, pl. 12). See above, Fol. 107; No. 118; also, Windsor, no. 8257.

Of the Dal Pozzo-Albani drawings, only this parallels Cod. Vat. Lat. 3439, fol. 47, in showing the left hands of the *camillus*, flute player, and *victimarius* as unrestored; the relief was restored in 1595. Also drawn in the Toronto sketchbook, perhaps by Pietro da Cortona, shortly after his arrival in Rome in 1614 (G. Brett, Royal Ontario Museum *Bulletin* 26: 5ff., pl. 2B, 1957); the drawing is complete and accurate (with the arms restored) but, as Brett points out, shows a youthful hand.

Closer to Windsor no. 8257 and its companions (nos. 8256, 8258) than the Toronto drawings is a set of very large drawings in pen, brown ink and lighter tones, of the three Aurelian reliefs in the Conservatori; these come by way of England and are now (1960) in the collection of Mr. and Mrs. Benjamin Rowland, Jr., Cambridge (Mass.).

Fol. 167; No. 195. AN ENRICHED PILASTER: Below the moldings and between Pan masks springing from long scrolls, Grecian sphinxes flank a candelabrum. At Mr. Lyde Browne's in Wimbledon, 1785 (therefore in the Hermitage, Leningrad?) (*ArtB* 38: 36, fig. 5, 1956, where the existence of an ancient prototype was doubted).

Other pilasters from the same series have been discovered in the marble pile of the Largo Argentina in Rome (1956); the series appears to have belonged to a building of the Flavian period, perhaps one of the porticos around the temples of the Largo Argentina complex.

Fol. 168; No. 196. *SCULPTURED RELIEF FROM THE SIDE OF AN ALTAR TO THE LARES: Wreath between laurel trees. Vatican, Sala delle Muse, no. 516A—311 (*AJA* 61: 115, 1957; Ryberg, *MAAR* 22: p. 58f., fig. 29, 1955).

No. 197. *SCULPTURED RELIEF FROM THE BACK OF THE ALTAR DRAWN AS No. 196: Below garlands of laurel and bucrania, two veiled, togate figures sacrifice over a lighted altar, behind which is a tibicen. (References as the previous.)

The altar came to the Vatican from the Barberini collection in 1772.

Fol. 169; No. 198. *SCULPTURED SIDE OF AN ALTAR: Filleted laurel tree. Not identified (*AJA* 61: p. 115, 1957; cf. Ryberg, *op. cit.*, fig. 38b).

Fol. 170; No. 199. *SCULPTURED RELIEF: A BOW (?). (*AJA* 61: 115, 1957.)

No. 200. *SCULPTURED RELIEF: A RAVEN ON A ROCK. (From comparison with no. 198, by the same hand and in the same Dal Pozzo series.)

Nos. 199 and 200 are probably taken from an altar dedicated to Apollo; this altar may be the same as that drawn as No. 198. The altar drawn as No. 198 and/or as Nos. 199, 200 may be at present in the garden to the left looking from the Casino toward the Coffeehouse of the Villa Torlonia-Albani in Rome.

Fol. 171; No. 201. *FRAGMENT OF A FUNERARY OR VOTIVE RELIEF: Beneath the remains of a seated man and a dog beside him, a galley rowed to the right. Now lost; or perhaps, Aquila, Museo Civico (A. Rumpf, *BWPr.* 95: 14ff., fig. 8, 1935; Baumeister, *Bilder für Schüler*, 18, no. 55, 1889, after this drawing; *ArchZeit*, pl. 7, 1874).

Fol. 172; No. 202. SMALL RELIEF: APOTHEOSIS OF HERAKLES, etc. Rome, Villa Torlonia-Albani (*EA*, no. 4659; Reinach, 3: 140, and bibl.). (Also, Windsor, no. 8284.)

Both Dal Pozzo-Albani drawings of this relief belong to the seventeenth century; the Windsor example bears a Dal Pozzo number. Dal Pozzo himself seems to have been the one who "rediscovered" the relief in the Guardaroba of the Palazzo Farnese (Michaelis, *ArchZeit* 7: 66, 1875).

VOLUME II

Drawings Nos. 203–230 occur in Folios 1–10. They are brown ink on white sketches of grave altars, tombstones, and cineraria, mainly recorded for their inscriptions but in most cases including figured scenes. Drawings from this group also appear in the later Windsor volumes (e.g. nos. 8419–8442, etc.; see *ArtB* 38: 35f, 1956).

The drawings in the first part of this volume are listed below with references according to their numbers in the *Corpus Inscriptionum Latinarum*. Much of the research in these matters was carried out by Thomas Ashby, who penciled the *CIL* numbers below each drawing and summarized his investigations in *ClassRev* 18: 72ff., 1904:

Fols. 1–20 can all be traced back to Pirro Ligorio, practically all occurring in the MS. which was once in the possession of the Farnese family at Rome, and is now at Naples, and, as their text shows, derived (with few if any exceptions) from it. They are in large measure mere forgeries, although elaborate drawings in pen and ink of the cippi, etc., on which the inscriptions were placed, with the reliefs which adorned them, are given. The slips bear without exception the numbers indicating their place in Dal Pozzo's collection.

The asterisk (*) after the *CIL* number indicates the compilers of the *Corpus* thought the inscription a forgery; this does not necessarily imply that all or part of the relief accompanying it was not ancient. Volume VI of the *CIL* deals with inscriptions found or reputed to have been found in Rome and the immediate area. Seicento and later artists, of course, would not have been deterred from using the drawings, regardless of whether later scholarship condemned their antiquarian value.

After the group of epigraphic drawings (ca. Fols. 1–50), we return to drawings of other types of antiquities prepared for the *Museum Chartaceum* and inserted in the collection by Dal Pozzo's successors. Rediscovery of certain inscribed sculptures suggests nineteenth-century scholarship may have judged Ligorio too harshly, and descriptions of the questionable drawings are given here in case new evidence appears. Before Ashby made his studies, notations on the Folios had emphasized the relation between the Ligorio copies in the Franks volume and Cod. Vat. Lat. 3439 (Ursinus).

Since most of the antiquities other than marbles in Volume II are of a minor nature and often many parallels exist, when not indicated, the specific antiquity drawn for Dal Pozzo or his successors has not been identified. Parallels are given wherever possible.

No. 203. FUNERARY STELE: Legionary standing in a niche flanked by torches (*CIL*, VI, no. 2908*).

No. 204. GRAVE ALTAR: Woman reclining to right, with wreaths; wreathed jug and patera on the sides (*CIL*, VI, no. 2243*).

No. 205. FUNERARY STELE: Legionary, with spear and shield, standing in a niche (*CIL*, VI, no. 2498*).

No. 206. GRAVE ALTAR: Helmet (?) on pediment above; ewer and patera left and right (*CIL*, VI, no. 2083*).

No. 207. FUNERARY STELE: A legionary standing, holding a spear (*CIL*, VI, no. 2753*).

No. 208. CINERARIUM: Two cocks flanking a wreathed shield beneath inscription plaque; arms and armor in relief on the right side (Muratori, 824.9).

No. 209. FUNERARY STELE: A marine in full dress, with armor about, stands flanked by his diademed, veiled wife (*CIL*, VI, no. 1557*).

No. 210. CIRCULAR CINERARIUM: Genii holding a filleted garland below an inscription plate. Once in Rome, S. Biagio in Trastevere (*CIL*, VI, no. 10,723).

No. 211. CINERARY URN: Sistrum, patera, and ewer flanking the inscription. Rome, Museo Capitolino (*CIL*, VI, no. 21129).

No. 212. GRAVE ALTAR: Garland about inscription; genii, one with torch, running beneath (*CIL*, VI, no. 2209*).

No. 214. FUNERARY RELIEF: Youthful *bigatus* with victor's palm, proceeded at right by a wreath-bearing horseman (or horsemen) (*CIL*, VI, no. 10,078, and Renaissance history).

No. 215. RECTANGULAR CINERARY CIPPUS, WITH SCULPTURED FRONT PANEL: Victorious *quadrigatus* proceeded to right by a youth wearing a Phrygian cap. Now lost (Cumont, *Symbolisme funéraire*, 462, note 3; *CIL*, VI, no. 23,472). (Nos. 214, 215: also Windsor, no. 8408.) Stylistic comparison with Bartoli-Bellori, *Lucerne* 1: pl. 24, might suggest Pietro Santi Bartoli (1635–1700) as the author of this series of drawings.

No. 216. GRAVE ALTAR: Togate man standing, flanked by his son and wife (*CIL*, VI, no. 1383*).

No. 217. CINERARIUM: Couple clasping hands, their son between; a garland hangs from columns left and right (*CIL*, VI, no. 1631*).

No. 218. MARBLE CINERARY ALTAR: Between various motifs, griffins flanking a tripod. Venice, Biblioteca Marciana, from Rome (*CIL*, VI, no. 23,566).

No. 219. CINERARY URN WITH SIMPLE, INSCRIBED FRONT (*CIL*, VI, no. 897*).

No. 220. CINERARY URN WITH LID MISSING: Family group within enriched aedicula (*CIL*, VI, no. 2671*).

No. 221. COMMEMORATIVE RELIEF: Beneath two (mutilated) busts, lists of subscribers to a guild degree in the earlier Flavian period. Once in the Campana garden near the Lateran (*CIL*, VI, 10,350 = 2688*).

No. 222. CINERARY URN, WITH ELABORATELY ENRICHED BODY AND PEDIMENT. Once in the Palazzo Barberini; noted on Fol. 6: "at Mr. Anson's Sudbury" (*CIL*, VI, no. 19,296).

No. 223. FUNERARY STELE: A young girl standing holding a small dog in her arms. Once in the garden of the Villa Mattei (*CIL*, VI, no. 23,619; *Mon. Matth.* 3: 135, no. 25).

No. 224. CINERARY URN: A little girl crowned by Erotes and flanked by a dog and a bird. Florence, Uffizi (Medici collection: *CIL*, VI, no. 19,159; Mansuelli, *Uffizi*, 208f., no. 211).

No. 225. INSCRIBED FUNERARY TABLET: Rome, Villa Torlonia-Albani (*CIL*, VI, no. 12,133).

No. 226. GRAVE ALTAR OR FUNERARY CIPPUS. Rome, Museo Capitolino (Jones, *Cap.*, 127, no. 53A, pl. 32; *CIL*, VI, no. 10,069).

No. 227. GRAVE ALTAR OR CIPPUS: (Above) The deceased in his library; (above the inscription) the deceased led on horseback. Rome, Villa Carpegna (in 188) (*CIL*, VI, no. 9752).

No. 228. CINERARY URN: (In pediment) Father and son at a funerary banquet; (left side) Eros and Psyche; (right side) Venus Genetrix and Cupid. Once in the Carpegna gardens (*CIL*, VI, no. 11,440).

No. 229. *GRAVE ALTAR OR CIPPUS: A mother seated with her infant. Vatican, Museo Chiaramonti, from the Giustiniani gardens (*CIL*, VI, no. 21,805; *Galleria Giustiniani* 2: pls. 78, 133, Rome, 1631-1640; *Amelung*, 1: 671, no. 543a, pl. 71).

No. 230. *CINERARY URN, with enriched lid and elaborate inscriptions to a deceased wife and daughter. Partly in the Louvre, Paris; recut as a *tabula* (Reinach-Clarac, 52, no. 342; *CIL*, VI, no. 20,674; P. Williams Lehmann, *JWarb* 4: 1-2, pl. 10a, b).

Nos. 231-260 occur in Folios 11-20. They are like the previous but show a wider range of subjects. They are also, uniformly, brown ink on white.

No. 231. VIEW OF THE CINERARY NICHES AND FUNERARY TABLETS OF A COLUMBARIUM (*CIL*, VI, nos. 819ff.*-848).

No. 232. As PREVIOUS; variations in both follow Neap. 1.39, pp. 332, 329 (*CIL*, VI, nos. 849*-875).

No. 233. CIRCULAR CINERARIUM AND LID (No. 236 gives the other inscription). Florence, Museo Archeologico (?) (*CIL*, VI, no. 8934B, from Rome).

No. 234. CINERARY VASE, of plain type and with the lid missing (*CIL*, VI, no. 2762*).

No. 235. FUNERARY INSCRIPTION PLAQUE: The inscription is flanked by two torches of candelabrum type (*CIL*, VI, no. 2672*).

No. 238. VIEW OF A COLUMBARIUM WITH PLAQUES AND STUCCO DETAILS OVER THE NICHES. Modena, 942 (*CIL*, VI, nos. 942*-962). (No. 237 is similar.)

No. 239. ALTAR DEDICATED TO SOL SANCTISSIMUS. Rome, Museo Capitolino (*CIL*, VI, no. 710 = 30,817; Jones, *Cap.*, 47ff., no. 1).

No. 240. VOTIVE RELIEF (OR STATUE BASE?) TO CYBELE, who is represented as enthroned with attributes and flanked by lions (*CIL*, VI, no. 116).

No. 241. LIKE THE PREVIOUS: The figure is in an enriched akroterial setting with the lions in a recess beneath (*CIG*, Sicilia et Italia, no. 103*).

No. 242. ALTAR TO SOL AND LUNA: Appropriate wreaths appear side by side below the inscription (*CIL*, VI, no. 499*).

No. 243. ALTAR TO LUNA (OR MÊN), who stands facing, wearing Phrygian cap and crescent behind shoulders, and holding a long torch. Once at Nemi (?—*CIL*, XIV, no. 111*).

No. 244. ALTAR TO MITHRAS. Verona, Museum (*CIL*, VI, no. 734, from Rome).

No. 245. PANTHEISTIC RELIEF TO APOLLO AND LUNA. Said by Ligorio to have been found in Falerii (*CIL*, XI, no. 350*).

No. 246. ALTAR (Back and left side): The back shows crossed torches flanked by a ewer and a patera; the side features a sacrificial bull beneath a tree hung with Pan-pipes and cymbals.

No. 247. ALTAR (Front and right side of No. 246): The side shows a tree hung with flutes and a *pedum*, and a sacrificial ram beneath. Now lost (*CIL*, VI, no. 504, recorded in various Renaissance Papal collections).

No. 248. ALTAR TO PAN (Front and right side): Pan is seated to the right, holding a club and pipes; before him is a tree with cymbals suspended from a branch (Muratori 96; 2; cf. the mirror-case in the Louvre: J. Charbonneaux, *Nederlands Kunsthistorisch Jaarboek* 5: 137-140, 1954).

No. 249. TWO ANCIENT GEMS (?): A. Cupid decorating a term; B. Cupid with a trident, serpent, and a term. Both inscribed: ΕΦΗΜΕΡΙC.

No. 250. VOTIVE RELIEF TO THE NYMPHS: Three fountain nymphs, half-draped and with urns issuing water beneath their hands, are seated facing, on a rocky landscape. Once said to have been at Paestum (*CIL*, X, no. 100). E. Mandowsky demonstrates (*Rend Pont Acc* 27: 350ff., figs. 7f., 1953-1954) that these drawings go back to a Ligorio restoration of a fragment once in Cardinal di Carpi's collection. Pighius (fol. 45v) drew the relief in its mutilated state.

No. 251. ALTAR WITH INSCRIPTION AND SACRED IMPLEMENTS (*CIL*, VI, no. 489*).

No. 252. PART OF THE SUPPORT OF A BRONZE STATUE: Aphrodite adjusting her sandal. London, British Museum (Walters, *Bronzes*, 150, no. 829).

No. 253. ALTAR TO JUPITER; Fortuna (?) sacrificing at an altar appears on the right side. Urbino, Palazzo Ducale (*CIL*, VI, no. 404).

No. 254. ALTAR TO TELLUS: A genius brings sheaves of grain to Tellus standing holding a tall stalk of the same (*CIL*, X, no. 402*, Campania).

No. 255. ALTAR TO CYBELE: The goddess, seated to right on a lion, beats a *tympanum* in her raised, outstretched hands; the second panel shows ritual instruments around a pine tree (*CIL*, XI, no. 301*, recorded as in Perugia).

No. 256. ALTAR TO JUNO LUCINA: The goddess stands with crescent headdress; she holds a child on her raised right hand and a long torch vertically in the left. Recorded at Salerno (*CIL*, X, no. 124*). Cf. the altar in the Museo Chiaramonti, Vatican (H. Brunn, *Kleine Schriften* 1: 46ff., fig. 17, Leipzig, Teubner, 1905; *Annali dell'Istituto*, pl. N, 1848); and certain Roman imperial coin types (e.g. *BMCRE* 4: pls. 73, no. 3; 102, no. 14; 9, nos. 12, 14; etc.).

No. 257. ALTAR TO ASKLEPIOS AND HYGEIA: Scene of Demeter offering a libation to a snake-bodied term of the god. Now lost (Kaibel, no. 87*; Ashby, *Class. Rev.*, 72, 1904; cf. Matz-Duhn, no. 3764, where this drawing is cited).

No. 258. ALTAR. (Kaibel, no. 1775.)

No. 259. ALTAR TO CYBELE, with Greek and Latin inscription; the panel at the right shows the goddess seated, holding a tympanum, beneath her sacred tree (*CIL*, X, no. 215*).

No. 260. ALTAR TO HELIOS-HERMES: The divinity (Genius Paciferus) stands cross-legged with cithara on shaft, caduceus in right hand, orb beneath left foot, and radiate crown on head (*CIL*, X, no. 397*).

Fol. 21; No. 261. BRONZE DISC AND PLAQUE: Facing head of Pan (above); altar to Priapus; and an ass in an oval, amidst an inscription; reverse: inscription in a vine-wreath enframing (Kaibel, no. 64*; Ashby, *Class. Rev.*, 74, 1904). The sheet above Pan's head is labelled: "pezzo di bronzo che copre il nicchio."

Drawings Nos. 262-345 occur in Folios 21-32. These drawings are mostly brown ink or pencil inscriptions, a number of which also have carved enrichment or include figured reliefs. Ashby (*Class. Rev.*, 72ff., 1904) edited the unpublished inscriptions and discussed the hands of the epigraphists.

The important inscribed monuments with sculpture on them are: **No. 270.** CINERARIUM OF M. ANTONIUS PANACES. Naples, Museo Nazionale (Ashby, *PBSR* 6: 186f., fig. 4, 1913; *CIL*, VI, 12,059). Ashby states that this drawing is the work of a copyist who also did the second group of architectural drawings in the Soane Coner volume for Dal Pozzo, ca. 1640-1650. Montfaucon, 1: 1, pl. 121, no. 3, shows the same urn with the skeleton in the lower front between the columns; the Dal Pozzo copyist has left this part of the drawing blank.

No. 274. THE STELE OF LABERIA FELICLA. Vatican, Galleria delle Statue (Amelung, *Vat. Cat.* 2: 614f., no. 403 and bibl.; *CIL*, VI, no. 2257; Gusman, *L'Art décoratif*, pl. 100). (Also, Windsor, no. 8578.) From the Villa Mattei and brought to the Vatican in the time of Clement XIV.

No. 279. FUNERARY CIPPUS OR CINERARIUM OF AMEMPTUS: Paris, Louvre (from Rome) (*CIL*, VI, no. 11541; Toynbee, *Hadrianic School*, pl. 44, no. 3; Gusman, *L'Art décoratif*, pl. 78). The Renaissance and

later history of this monument is given by Egger, *Codex Escurialensis*, 103f., fol. 36; Michaelis, *Jdl* 6: 237, no. 88, 1891.

No. 285. GRAVE ALTAR OR BASE: A figure in toga stands holding a palm in right hand and a licitor's rod in left; reliefs also in the lunettes. The licitor was patron of the Guild of Tiber Fishermen in A.D. 206. Now lost (*CIL*, VI, no. 1872; Dessau, no. 7266; Hülsen, *Das Skizzenbuch des Giovannantonio Dosio*, pl. 132). The Dosio drawing shows the three sculptured sides, one with the licitor and two with inscriptions.

No. 304. VIEW OF A TOMB: A leaden coffin, with iron bolts at the corners, enclosed within brick walls. The description penned on the recto and the address to Dal Pozzo on the verso are given by Ashby (*Class. Rev.* 18: 73, 1904); not only the tomb "on our hill off the Via Flaminia and near the Capucian monastery" but the contents described are drawn here, below as Nos. 358-360.

(No. 358.) INSCRIBED TRAVERTINE CIPPUS (*CIL*, XI, no. 5044).

(No. 359.) INSCRIBED CIPPUS (*CIL*, XI, 5047).

(No. 360.) FUNERARY VASES AND THE BONES OF THE DECEASED (Ashby, *loc.cit. supra*).

No. 344. *CONICAL MARBLE URN, in the form of a modius, pail, or a stone tower. Cambridge, Fitzwilliam Museum (*CIL*, VI, no. 2525; Michaelis, *Ancient Marbles*, 264f., no. 82; *AJA* 63: 142, 1959). Found near the tomb of Caecilia Metella, the urn was in the Giustiniani gardens, the Villetta Museum in Naples, and ultimately the *Museum Disneianum* (109, pl. 49).

No. 345. *SECTION OF A DAMAGED FUNERARY FRIEZE OR TABLET: A shield, a gladiator with net and trident, and a similar figure with palm at the right. Florence, Museo Archeologico (?—from Rome: *CIL*, VI, no. 10,185; cf. *PAPS* 102: 210, April 1958).

Fol. 33; No. 346. *VOTIVE RELIEF, WITH SCENES IN TWO REGISTERS: (Above) Three goddesses of the fields and harvests; (below) sacrifice of a pig. Once in a house near the Villa Mattei (*CIL*, VI, no. 768; Montfaucon, 1: 2, pl. 222, no. 2).

Fol. 34; No. 347. MITHRAIC RELIEF WITH INSCRIPTIONS: MITHRAS SLAYING THE BULL, FLANKED BY HIS ATTENDANTS AND THE DOG AND SNAKE. Only Mithras and the Dadophorus on the left are drawn. Paris, Louvre (?—probably a free rendering of Reinach-Clarac, 92, no. 57-76; *CIL*, VI, no. 719, with extensive history as a monument sketched and described by epigraphers in post-Renaissance Rome; F. Cumont, *Textes et monuments figurés relatifs aux mystères de Mithra*, 193ff., no. 6, Brussels-Paris, H. Lamartin, 1903; Bober, *Aspertini* 1: 69). The relief was *in situ* in a grotto on the Capitoline Hill until destruction of the Mithraic sanctuary about 1594. Mrs. Bober reminds us

that the grotto was known at least since the period of Cyriaco d'Ancona; she lists other drawings.

Fol. 35; No. 348. STUDIES OF THREE CINERARIA: *A.* Once in the Villa Cesi (*CIL*, VI, no. 22,811). *B.* London, British Museum, from the Villa Cesi (*CIL*, VI, no. 29,012; Reinach, *Rép. rel.* 2: 513, nos. 1-3; Smith, *Cat.* 3: 359, fig. 54). *C.* Details of the enrichment of a third cinerarium. Verso: FUNERARY ALTAR *CA.* A.D. 81, WITH FIGURES OF SOMNUS AND FORTUNA-NEMESIS. Roma, Villa Torlonia-Albani, from the Cesi collection (*CIL*, VI, nos. 2188f.; Cumont, *Symbolisme funéraire*, 411f., fig. 83; Huelsen, *Römische Antikengärten*, 12, no. 9, figs. 6f.).

Fol. 36; No. 349 and Fol. 37; No. 350 are two copies of a Greek inscription (*CIG*, Sicilia et Italia, no. 1642).

Fol. 38; No. 351. INSCRIPTION ON THE ARCH AT SUSA (*CIL*, V, no. 7231). For the arch itself, see E. Ferrero, *L'Arc d'Auguste à Suse*, 1901; Reinach, *Rép. rel.* 1: 418ff.

No. 352. LATIN INSCRIPTION. Rome, (recorded) on the Via Latina (*CIL*, VI, no. 3424).

Fol. 39; No. 353. LATIN INSCRIPTION. Bologna, from Rome (*CIL*, VI, no. 2382B).

Fol. 40; No. 354. *SCULPTURED DOUBLE CINERARIUM: Seasonal genius with brace of fowl, standing on a garland. Various birds fill the garlands. Rome, Villa Torlonia-Albani, from the Palazzo Torlonia (*CIL*, VI, no. 19,861).

No. 355. *REVERSE OF THE PREVIOUS. The filleted garlands are suspended from Ammon heads.

No. 356. *THE SIDES OF No. 354: Birds stand on a patera and a pitcher. The lid is missing, and the circular containers are visible in each drawing.

With Nos. 354-356, drawings of *Museum Chartaceum* quality and organization of subjects begin to reappear.

Fol. 41; No. 357. SCULPTURED AND INSCRIBED FUNERARY AEDICULA WITH BUSTS THEREIN: The reliefs of jugglers, on the right and left sides, are drawn separately. Mantua, Palazzo Ducale, from Este (*CIL*, V, no. 2688; Reinach, *Rép. rel.* 3: 56, nos. 4-6).

(**Fol. 42; Nos. 358-360:** See above, after No. 304.)

Fol. 43; No. 361. LOWER FRONT OF A GRAVE ALTAR OR CINERARIUM: Nereid on a hippocamp; garland with Gorgoneion above; etc. Paris, Louvre (Gusman, *L'Art décoratif*, pl. 70, other side). The side drawn here is set against the wall of the museum.

No. 362. MARBLE TABLET WITH INSCRIPTION AND RELIEFS: A vase and a barrel. Once in the Piazza di Spagna, in the collection of the artist Caninio (*CIL*, VI, no. 24,774). Other drawings include Cod. Pigh., fol. 72.

Fol. 44; No. 363. INSCRIBED FUNERARY ALTAR OR BASE: Ewer on the left side, patera on the right. Recorded in Borgo San Sepulcro (*CIL*, XI, no. 1842).

CIL lists other drawings. Verso: Pen and ink sketches of religious subjects; they are in the so-called Mannerist style and suggest work under the inspiration of Leonardo and in the circle of Parmigianino. The scenes are variations on groups of the Madonna and child with the infant St. John the Baptist. Cf. L. Fröhlich-Bum, *Parmigianino und der Manierismus*, 86, fig. 99, Vienna, Anton Schroll, 1921.

Fol. 45; No. 364. FUNERARY RELIEF OF C. RUBRIUS URBANUS: Man reclining on a couch beside which sits a younger, headless man. (The head of the older man, here carefully rendered, is now missing.) Rome, Palazzo Barberini (*EA*, no. 2938; *CIL*, VI, no. 25,531; Matz-Duhn, no. 3885).

Fol. 46; No. 365. An earlier, more careful drawing of No. 364; the inscription is not drawn.

Fol. 47; No. 366. LEFT SIDE OF THE INSCRIPTION TABLET OF THE ARCH OF CLAUDIUS, erected in commemoration of his British victories. Rome, Courtyard of the Palazzo dei Conservatori, from the Palazzo Barberini (*CIL*, VI, no. 920A; Castagnoli, Gatti, *BullComm* 70: 68ff., figs. 15f., 1942). The relief was found in 1641, in the Piazza Sciarra, providing a *terminus post quem* for execution of the drawing (which is by one of Dal Pozzo's regularly employed artists: *ArtB* 38: 32f., note 5, 1956).

See above, Fol. 115; No. 128, for other drawings related to the Arch of Claudius.

Fol. 48; No. 367. *VOTIVE RELIEF TO JUPITER BRONTON: A Graeco-Roman relief in the style of the Greek fifth century B.C. Rome, Villa Doria-Pamphili (*EA*, no. 2359; *CIL*, VI, no. 432; Matz-Duhn, no. 3773).

CIL gives the history of the relief; it is also Cod. Cob., fol. 21 (Matz, 469, 45) and Cod. Pigh., fol. 8 (Jahn, 188, 61).

Fol. 49; No. 368. VOTIVE RELIEF OF EPITYNCHANUS TO THE FOUNTAINS AND NYMPHS. Rome, Museo Capitolino (*JHS* 77: 286ff., 1957; Jones, *Cap.*, 220, no. 93, pl. 53; *CIL*, VI, no. 30,706). (Also, Windsor, no. 8184 bis.) Verso: weak counterproof from the drawing at Windsor, indicating they were kept together at one time. The relief is said to have been found ca. 1680 below the Villa Mattei, near the Via Appia, but the drawings bear Dal Pozzo numbers. The relief is also drawn as Holkham, Bartoli, 2: 52 (Ashby, *PBSR* 8: 46, 1916).

Fol. 50; No. 369. CIRCULAR CINERARIUM AND LID: Child with lion; (on the body) genii support a garland above which appears a Gorgoneion and the inscription plate. Rome, Villa Doria-Pamphili (*CIL*, VI, no. 25,392). The lid is not described and is presumably now missing.

Fol. 51; No. 370. LATIN INSCRIPTION, on a tablet of unusual shape (*CIL*, XIV, no. 472; Ashby, *Class.Rev.* 74, 1904).

Fol. 52; No. 371. INSCRIPTION TABLE. Rome, Museo Capitolino (*CIL*, VI, no. 220).

Fol. 53; No. 372. *ALTAR TO THE LARES AVGVSTI: The Lares and their laurel trees; a togate Genius stands at the left. Vatican, Museo Pio-Clementino, from the Palazzo Barberini (*CIL*, VI, no. 445; Lippold, *Vat. Cat.* 3: no. 516a, pl. 31; Ryberg, *MAAR* 22: 58f., fig. 29, 1955).

Fol. 54; No. 373. *RECTANGULAR ALTAR WITH INSCRIPTION TO APOLLO. Found 1562 in a vineyard near the Aventine; later in a private house in Florence (*CIL*, VI, no. 35; bibl. includes one notice supplied by Cassiano dal Pozzo, perhaps from this drawing).

Nos. 374–379 are somewhat crudely executed drawings in brown ink and brown wash on white; they are by one hand.

Fol. 55; No. 374. FRAGMENT OF A FUNERARY (?) RELIEF: Two merchants with a grain measure (?). Not identified.

No. 375. RELIEF WITH HERAKLES AND CERBERUS. Not located (Montfaucon, 1: 2, pl. 132, no. 5; Spon, *Miscellanea*, 306, 1685: "Neopoli").

No. 376. AN OFFERING TO THREE FOUNTAIN NYMPHS. (A freely drawn version of an ancient votive relief.) Not located. (Montfaucon, 1: 2, pl. 220, no. 1; *CIL*, VI, no. 547; the figures are described, but no location is recorded.)

Fol. 56; No. 377. VIEW OF THE MARBLE VASE SIGNED BY SALPION: Hermes carrying the infant Dionysos to the nymphs of Nysa. Naples, Museo Nazionale, from Caieta (Reinach, *Rép. rel.* 3: 69; V. Spinazzola, *Arti decorative*, Milan, pl. 47, 1928).

No. 378. View, in a continuous strip, of the five Dionysiac figures on the Salpion vase not visible in No. 377 (cf. also Montfaucon, 1: 2, pl. 142, after Spon). An unpublished Hadrianic replica of the section of the vase with Hermes and Dionysos is in the Museum of Fine Arts, Boston (Accession no. 01.8213); the breaks are ancient.

No. 379. DESIGN TAKEN FROM A GRAECO-ROMAN INTAGLIO: An Eros riding an amphora, to which he has attached a sail, the whole set in a sea of three dolphins; on the folio: *et Ultra* (cf., for scene and inscriptions: S. Reinach, *Pierres gravées*, pl. 37, Paris, 1895; Gorlaeus, *Dactyliothecae* 2: no. 234; 1: no. 83).

Fol. 57; No. 380. *CORINTHIAN CAPITAL AND BEGINNING OF A FLUTED COLUMN: Garlands hang from the abacus with rosettes and over the acanthus leaves of the drum. This particular capital has not been identified. Cf. H. Huelsen, *Il Libro di Sangallo*, upper center, Fol. 10, and Fol. 14 verso, no. i, Leipzig, 1910; also *AA*, col. 89, fig. 90, etc., 1931.

Fol. 58; No. 381. *SECTION OF AN ENRICHED CORNICE: The upper cyma recta is enriched with linked

honeysuckle and palmettes; the molding above the bead and reel has an enrichment of alternating acanthus leaf and date palm. Now lost.

Fol. 59; No. 382. CAPITAL COMPOSED OF A WICKER BASKET OF ORANGES AND GRAPES. Now lost (?—*ArtB* 38: 36, note 18, 1956, where Nos. 380–385 are mentioned). (Cf. the Cinquecento parallels in the center court of the Isabella Stewart Gardner Museum; and the capitals installed on the tempietto portico in the garden of the Villa Torlonia-Albani: *EA*, no. 4516.)

No. 383. COMPOSITE CAPITAL INCLUDING LION PROTOMES, etc., above flattened palmettes and part of a shaft with asparagus enrichment. Not identified. (Cf. *AA* cols. 15ff., fig. 3, 1934.)

Fol. 60; No. 384. PINETREE SHAFT WITH TUSCAN CAPITAL AND BASE. Not identified. (Cf. examples in the Villa Torlonia-Albani and the Belvedere of the Vatican: Amelung, *Vat. Cat.* 2: pl. 6.)

Fol. 61; No. 385. SHAFT OF A SMALL COLUMN OR A CANDELABRUM: Enriched with date palm leaves and Maenad masks in the center, between spiralled fillets. Not identified. (As No. 382; also G. B. Piranesi, *Vasi, Candelabri*, pl. 88, 1, Rome, 1762.)

Fol. 62; No. 386. DRAPED BUST (OR DETAIL OF A STATUE) OF A FEMALE: The headdress suggests a study after the so-called Sappho types. Not located. (Cf. Museo Nazionale Romano, B. M. Felletti Maj, *I ritratti*, 13, no. 5, and refs., Rome, Libreria dello Stato, 1953.)

Fol. 63; No. 387. BUST OF A CHILD WEARING A TOGA CONTABULATA AND BULLA. Petworth House, Sussex (*ArtB* 38: 44, fig. 22, 1956; M. Wyndham, Leconfield Collection, *Catalogue*, 67f., no. 41, London, Medici Society, 1915; Michaelis, *Anc. Marbles*, no. 41).

The drawing was made in the eighteenth century, possibly by Campiglia. The bust is one of the few examples of portraiture after A.D. 200 among the drawings.

Fol. 64; No. 388. BUST OF ATHENA OR POSSIBLY THE IDEALIZED ALEXANDER THE GREAT. Not certainly identified. (Cf. the Albani Athena: *EA*, nos. 4565ff.; the Alexander Richelieu in the Louvre: Delbrueck, *Antike Porphywerke*, 60ff., pl. 15; or the similar Alexander in the Duke of Wellington's collection at Stratfield Saye House, near Reading: *AJA* 63: 344, no. 1, 1959.)

Fol. 65; No. 389. DOUBLE HERM OF A SATYR AND ZEUS AMMON. Probably identical with a double herm in the European art market, ca. 1939, and published in *EA*, no. 5040. (The herm was offered for sale to the Ny Carlsberg Glyptotek, Copenhagen; Dr. F. Poulsen, then the Director, supplied the photograph and text.)

Fol. 66; No. 390. *TERMINAL BUST OR HERM WITH SHAFT OF HOMER, of the so-called Hellenistic blind type. Probably a bust now in the Museo Capitolino before being cut down from a herm (*ArtB* 38: 45, note 76, 1956; R. and E. Boehringer, *Homer, Bildnisse und*

Nachweise 1, *Rundwerke*: pl. 59, Breslau, F. Hirt, 1939; Jones, *Cap.*, 236, no. 46, pl. 54). (Also, in cut-down form, Windsor, no. 8842.) This drawing is attributed by A. E. Popham to Girolamo da Carpi. The herm in the Museo Capitolino presumably came before the museum received the Albani collection; it is recorded as in the Capitoline collections in Pinarolo's guidebook (*Antichità di Roma*) of 1703. The head only of this Homer is drawn by Carlo Maratta in Windsor, no. 4112, brought to my attention in 1960 by Prof. Blunt.

Fol. 67; No. 391. **RELIEF: A veiled, stephane-crowned female standing with left hand on hip, legs crossed, and right forearm resting on a large tripod to her right. Now lost (Montfaucon, 2: 1, pl. 2, fig. 1, with M. de Peiresc given as the source). (Also, Windsor, no. 8579—with a background and molding but with the feet of the tripod and the lower limbs of the lady missing.) The style of the relief is that of Neo-Attic so-called Campana architectural terracottas.

Fol. 68; No. 392. BRONZE STATUETTE OF A LAR (?). Now lost (Montfaucon, 3: 2, pl. 171, no. 4, after Beger). (Cf. generally, De Ridder, *Louvre*, pl. 47, and esp. British Museum, no. 278, from Paramythia.)

No. 393. BRONZE BUST OF MERCURY, set on a turned pedestal and flanked by foleate cornucopiae. Now lost (Montfaucon, 1: 1, pl. 73, no. 4, after Beger). (Cf. the Bacchic Mercury, Babelon-Blanchet, *Bibl. Nat. Bronzes*, no. 361.)

Fol. 69; No. 394. MEDALLION RELIEF WITH BUST OF MERCURY.

No. 395. SMALL BRONZE (?) BUST OF BACCHUS, set on a turned pedestal.

No. 396. SCENE SUGGESTING A GEM: Scene of combat, perhaps the Horatii and the Curiatii.

No. 397. BUST OF HADRIAN. Type of the busts at Blenheim and in Naples, in which the emperor wears a cuirass, tunic and cloak on the left shoulder (*AJA* 60: 323, pl. 110, fig. 27, 1956; M. Wegner, *Hadrian*, 95, 102, Berlin, Gebr. Mann, 1956).

No. 398. Another view of No. 393.

Fol. 70; No. 399. BRONZE STATUETTE OF HEPHAESTOS. Now lost (?), once in Bellori's collection (Reinach, *Rép. stat.* 2: 39, no. 1, with right hand restored; Causseus, 1: pl. 26).

Fol. 71; No. 400. BRONZE STATUETTE OF A GODDESS OR A PERSONIFICATION. Now lost (cf. the Hygeia from the Townley collection, in the British Museum: H. B. Walters, *Catalogue of Greek and Roman Bronzes*, 235, no. 1431, pl. 27, London, British Museum, 1899).

No. 401. BRONZE STATUETTE OF MINERVA. Now lost (cf. Babelon-Blanchet, *Bibl. Nat. Bronzes*, nos. 165ff., esp. no. 166, not illustrated; Reinach, *Rép. stat.* 2: 282, no. 1, after Beger).

No. 402. TERMINAL FIGURE OF HERMES, restored with a head of Minerva. Rome, Museo Nuovo (Conservatori Gardens) (D. Mustilli, *Museo Mussolini*, 183, no. 91, pl. 115, 441, Rome, 1939; the head is missing). Mustilli and Stuart Jones mention a replica of the draped torso and shaft in the gardens of the Antiquarium.

No. 403. BRONZE STATUETTE: TORCH-BEARING ARTEMIS ON A GLOBE. Now lost (?) (once owned by Bellori: Causseus, 1: pl. 19; Montfaucon, 1: 1, pl. 91, nos. 2 and 3; Reinach, *Rép. stat.* 2: 320, no. 3, from Beger, 3: 228, 2: "Suspect").

Fol. 72; No. 404. *BRONZE STATUETTE OF A WARRIOR, PROBABLY ETRUSCAN. Not identified. For the general type, cf. De Ridder, *Louvre Bronzes*, pl. 14, no. 124.

Fol. 73; No. 405. *REVERSE OF THE PREVIOUS.

No. 406. RIGHT PROFILE STUDY OF THE HEAD OF No. 408.

No. 407. REAR VIEW OF THE FOLLOWING.

Fol. 74 (inset); No. 408. BRONZE STATUETTE OF MARS ULTOR, OF THE CAPITOLINE TYPE. Castle Howard, Yorkshire, on a table near the Main Hall (*ArtB* 38: 37, fig. 11, 1956; *PAPS* 102: 212, 1958; *EA*, no. 4889; cf. Babelon-Blanchet, *Bibl. Nat. Bronzes*, no. 190).

The cut-down *Museum Chartaceum* folio on which the drawing is mounted is inked, "Roma In Aedibus de Maximus." This notation probably refers to the colossal marble "Mars Ultor" still in the Palazzo Massimi in the seventeenth century (Jones, *Cap.*, 39f.). The Massimi may have owned the bronze also; the identification is discussed in detail in *ArtB*, loc. cit. Another, eighteenth-century drawing after the bronze is in Lord Leicester's collection at Holkham Hall (V6; Courtauld Institute Negative No. 245/34/40; brought to my notice in 1960 by Prof. Blunt).

Fol. 75; No. 409. *BRONZE STATUETTE OF A FEMALE (AN AFRICAN OR GALLIC SLAVE?), with torques on neck and arms, and a drawn dagger. The base and enriched bar below suggest the bronze might have formed part of a fixture from a situla, cauldron or similar object.

No. 410. REAR VIEW OF THE PREVIOUS. Not identified. (Cf. the figures above the handles of Italo-Etruscan strigils: G. Q. Giglioli, *L'Arte etrusca*, pl. 308, nos. 3, 4, Milan, Fratelli Treves, 1935; also the detached figure: *H. Hoffmann Sale Cat.*, no. 380, Paris, 1888.)

Fol. 76; No. 411. **RELIEFS ON FOUR SIDES OF AN ETRUSCAN FUNERARY CIPPUS: SCENES OF DANCING AND MUSIC AT A BANQUET. Perugia, Museo Archeologico, from the Chiusi area (Giglioli, *L'Arte etrusca*, pl. 152, nos. 1-2 = sides 1 and 4 of the drawing; the others are not illustrated).

Fol. 77; No. 412. RELIEFS ON AN ETRUSCAN CIPPUS: OFFERINGS AT THE TOMB AND THE BIER OF THE DECEASED. Perugia, Museo Archeologico (Giglioli, *op. cit.*, pl. 144, no. 2). Both drawings are from the *Mu-*

seum Chartaceum. These two drawings are rare as interpretations of archaic Etruscan relief by artists of the seventeenth century.

Fol. 78; No. 413. THE EPHESIAN ARTEMIS, a reconstruction based on small replicas and coins (see H. Thiersch, *Artemis Ephesia, passim*, Berlin, Abhandlungen zu Göttingen, 1935). Cf. Windsor, Vittoria, 32 (Michaelis, *Jdl* 25: 144, 1910) and the Ephesian Artemis which appears as a painting in the right front of the G. P. Panini "Views of Ancient Rome" in the Metropolitan Museum, the Louvre and the Bridgewater House collection (M.M.A. *Bulletin*, 174, Feb. 1953).

Fol. 79; No. 414. *ROMAN WALL FRESCO: ARRIVAL OF A WEDDING PROCESSION IN THE BRIDAL CHAMBER, THE "ALDOBRANDINI NUPTIALS." Vatican, Sala delle Nozze Aldobrandine (M. H. Swindler, *Ancient Painting*, 329f., fig. 531, New Haven, Yale Univ. Press, 1929; B. Nogara, *Nozze Aldobrandini, passim*, Rome, 1935; Ladendorf, *Antikenstudium*, 172, for other early publications and drawings). The drawing shows the subject in reverse, but the accuracy of style and detail does not suggest the drawing copies an engraving.

Fol. 80; No. 415. AS PREVIOUS AND ALSO REVERSED. Also drawn in Windsor Portfolio 5 (12,082); vol. IX A (loose sheets) 26, 27 (8139, 8140).

The two drawings in the British Museum volume are by the same hand and show only minor variations in the architecture of the background.

Fol. 81; No. 416. *OUTLINE SKETCH OF THE RELIEFS OF THE PORTLAND VASE. British Museum, Edward VII Gallery (H. B. Walters, B.M. *Catalogue of Classical Gems*, no. 4036 and refs., London British Museum, 1926; E. Simon, *Die Portlandvase, passim*, Mainz, Römisch-Germanischen Zentralmuseum, 1957). (Also, Windsor, nos. 8317, 8318—two views of the vase; 8319, 8320—the reliefs alone and the Attis medallion.)

Fol. 82; No. 417. FIGURES FROM THE PRINCIPAL SCENE OF THE PORTLAND VASE: Peleus, Thetis and Poseidon. See No. 416.

No. 416 is the mid-seventeenth century preparatory sketch for Windsor no. 8319; the set of drawings at Windsor was used by P. S. Bartoli in the 1697 edition of his *Gli antichi Sepolcri*, pls. 84ff., from which the drawings were copied in 1719 in Montfaucon, *L'Antiquité expliquée* 5: pl. 19.

Fol. 83; No. 418. BRONZE STATUETTE OF MERCURY. He stands holding an open purse. Probably Florence, Museo Archeologico (Reinach, *Rép. stat.* 2: 164, no. 7; after Zonnoni; cf. D. K. Hill, *Bronze Sculpture in the Walters Art Gallery*, 19, no. 32, pl. 6, and parallels, Baltimore, Walters Art Gallery, 1949).

Fol. 84; No. 419. ITALO-ETRUSCAN BRONZE STATUETTE OF A PRIEST ("LAR OR GENIUS") WITH PATERA AND INCENSE BOX. Not specifically identified. Cf. especially, D. K. Hill, *op. cit.*, 63f., no. 127, pl. 30; also

Coll. Lehmann, Hotel Drouot, 11 June 1925, 26, no. 118; Babelon-Blanchet, *Bibl. Nat. Bronzes*, no. 371; De Ridder, *Louvre Bronzes*, nos. 307, 310.

Fol. 85; No. 420. HONESTONE PLAQUE: ROMULUS AND REMUS TAKEN FROM THEIR MOTHER RHEA SILVIA. Probably London, Victoria and Albert Museum (*ArtB* 38: 36, fig. 8a, 1956); the relief is German, sixteenth century (see further, *Catalogue of the Exhibition of Early German Art*, Case H, no. 1, pl. 76, London, Burlington Fine Arts Club, 1906).

No. 421. FOURTH CENTURY A.D. FRESCO: THE SO-CALLED ROMA-BARBERINI. Rome, Museo Nazionale Romano (*ArtB* 38: 36, fig. 8b, 1956; E. S. Strong, *Art in Ancient Rome*, 206, fig. 581, London, Schribner, 1929; P. Ducati, *L'Arte in Roma*, pl. 237, Bologna, Unione Tipografico, 1928). (Also, Windsor, no. 11, 391.)

The fresco was found in the middle of the seventh century on the site of the Lateran Palace; Carlo Maratta restored the upper part of the painting, including the head of Roma (actually perhaps a representation of Venus Felix; see the refs. in Vermeule, *Roma*, 92f., 107, under no. 56).

Fol. 86; No. 422. MEDALLION RELIEF: HEAD AND SHOULDERS OF DIANA. Now lost (?) (Montfaucon, 1: 2, pl. 87, no. 6, after Beger; for a comparable object, the bust of a young satyr: Babelon-Blanchet, *Bibl. Nat. Bronzes*, no. 434).

No. 423. MEDALLION RELIEF IN BRONZE: HEAD AND SHOULDERS OF DIONYSOS OR APOLLO. Once in the Bellori collection (Montfaucon, 1: 2, pl. 162, 1 and 2; Causeus, 1: 2, pl. 4).

No. 424. END OF A SARCOPHAGUS WITH SCENE OF EROTES ENACTING THE MELEAGER MYTH: EROS AT THE TOMB. Now presumably lost; a comparable sarcophagus, not among those originally published by Robert, is at West Wycombe Park (Bucks.), in the collection of Sir John Dashwood (*AJA* 60: 346, 1956; cf. Windsor, no. 8755).

No. 425. BRONZE STATUETTE: A seated figure of Sylvanus (?). Not identified.

No. 426. INTAGLIO GEM WITH A HERALDIC SUPPORT: Torch-bearing Luna stepping to left on a globe, drapery blowing over her head. Once in the Barberini collection (M. A. De la Chausse, *Cabinet Romain*, 22, Rome, 1706; cf. above, no. 403; and especially, Gorlaeus, *Dactyliothecae* 2: no. 499).

Fol. 87; Nos. 427-433. STUDIES OF SEVEN ANCIENT INTAGLIO (AND ONE CAMEO) GEMS.

No. 427. ACHILLES (A WARRIOR) ARMING. Cf. Reinach, *Pierres gravées*, pl. 61, Paris, Firmin-Didot, 1895; A.-F. Gori, *Museum Florentinum* 2: no. 57-2, Florence, 1731-1762; Maffei, *Gemme Antiche* 4: fig. 8 ("Cincinnatus"; an onyx).

No. 428. A YOUNG WARRIOR LEANING ON A REVERSED SPEAR.

No. 429. A WARRIOR CARRYING A COMRADE'S BODY ("MENELAUS AND PATROCLUS"). Cf. Montfaucon, 4: 1, pl. 8, 3 (after Maffei and reversed); also Reinach, *Pierres gravées*, pl. 63; Gori, *op. cit.* 2: no. 62-2; Maffei, *Gemme Antiche* 4: fig. 40 ("Caritas Militaris").

No. 430. THE FLIGHT OF AENEAS, represented in orthodox schema. Probably the gem which is also Montfaucon, 1, Suppl., pl. 69, i (after Maffei), and Reinach, *Pierres gravées*, pl. 55; Gori, 2: no. 30-2; Maffei, *Gemme Antiche* 4: fig. 4 (onyx).

No. 431. TWO STANDING FIGURES (A WOMAN AND A MAN?) CLASPING HANDS IN GESTURE OF CONCORDIA. Cf. Reinach, *Pierres gravées*, pl. 47; Gori, 1: nos. 100-106 to 100-109, all reversed.

No. 432. A WARRIOR SACRIFICING (Rendered as Gaius Mucius Scaevola burning his right hand over the altar before King Porsena: Livy, ii, 12 and 13). This stone is Reinach, *Pierres gravées*, pl. 61; Gori, 2: no. 57-1; Maffei, *Gemme Antiche* 4: fig. 10.

No. 433. (A damaged gem; the upper third missing) MARS OR A WARRIOR GUARDING A BOUND EASTERN CAPTIVE BENEATH A TROPHY. Montfaucon, 4: 1, pl. 97, no. 4 (reversed and after Maffei); Maffei, *Gemme Antiche* 4: fig. 15 (cameo).

No. 43. WARRIORS OR THE SALII CARRYING THE SHIELDS OF MARS (ANCILIA). Florence, Museo Archeologico (Giglioli, *RendPontAcc* 25-26: 95ff., figs. 2ff., 1949-1951; Reinach, *Pierres gravées*, pl. 53; Gori, 2: no. 23-3; Montfaucon, 4: 1, pl. 22, 7).

Fol. 88; No. 435. STUDIES OF EIGHT BRONZE FIBULAE. Cf. the examples in the British Museum collection (H. B. Walters, *Catalogue of Greek and Roman Bronzes*, 290-307, nos. 1929-2224, London, 1899) and those illustrated in F. von Duhn, *Italische Gräberkunde* 1: pls. 34ff., Heidelberg, 1924; also J. Sundwall, *Die älteren italischen Fibeln*, 78ff., 253ff., Berlin, W. de Gruyter, 1943. They are early Italian.

Fol. 89; No. 436. THREE BRONZE KEYS OR FASTENINGS. For keys, cf. De Ridder, *Louvre Bronzes*, pl. 119, and Montfaucon, 3: 1, pls. 54f.

No. 437. FRONT AND BACK OF AN EARLY CHRISTIAN LAMP. Inscribed CARMERO (Ashby, *Class.Rev.* 18: 75, 1904).

No. 438. A PIN (in the form of a nude child) AND A KEY. From Monsgr. Campini's collection.

Fol. 90; No. 439. LAMP, in the form of a Silen mask with spouted mouth and a palmette handle. Cf. De la Chausse, *Cabinet Romain*, 96; Forman Sale, I, Sotheby, 19-22 June 1899, no. 145.

No. 440. LAMPSTAND (TRIPOD AND SINGLE SHAFT) WITH LAMP MOUNTED IN CIRCULAR SUPPORT AT TOP. The ensemble was probably in bronze.

Fol. 91; No. 441. LAMP STAMPS, similar to No. 437 (Ashby, *loc. cit.*). Above: FLOREN, in a double circle. Below: a monogram in a molding of similar type.

No. 442. BRONZE KEY. Nos. 441 and 442 are from Campini's collection.

Fol. 92 (Blank Sheet).

Fol. 93; No. 443. BRONZE LAMPS WITH CHRISTIAN SYMBOLS. Berlin Museum, from the Antiquarium and once in Rome in the collection of G. P. Bellori (O. Wulff, *Beschreibung der Bildwerke der Christlichen Epochen* 3: 170, nos. 760f., with bibliography, Berlin, 1909; Bartoli, *Lucerne* 3: 23 and 24; *CIL*, VI, no. 32,023).

No. 444. LAMP WITH CHRISTOGRAM.

No. 445. AS PREVIOUS (drawn backwards). Cf. Bartoli, *Lucerne* 3: 22.

No. 446. AS PREVIOUS. Cf. O. M. Dalton, British Museum, *Early Christian Antiquities*, 144f., London, 1901, also for the type of lamps drawn as Nos. 444-446 and the enrichment of the border, cf. P. V. C. Baur, *Catalogue of the R. D. Stoddard Collection of Greek and Italian Vases in Yale University*, 286, no. 647, New Haven, Yale Univ. Press, 1922.

Fol. 94; No. 447. A. TERRACOTTA LAMP WITH ACHILLES AND PENTESILEA. Bartoli, *Lucerne* 3: 7 (from the drawing in Cassiano dal Pozzo's collection). Inscription on the verso: *CIL*, XV, no. 6221, 1. B. VARIANT OF THE PREVIOUS. Rome, once in Bartoli's collection (*Lucerne* 3: 8). Cf. also, no. 473, below. C. TERRACOTTA LAMP: WOMAN AT AN OVEN. Rome, in the collection of Carlo Antonio dal Pozzo (Bartoli, *Lucerne* 1: 15). The verso is inscribed: *CIL*, XV, no. 6479, 1 (a).

Fol. 95; No. 448. GUTTUS (OR LAMP FILLER), with small handle, turned center, fluted body, and open top. Attic or Campanian, fourth century B.C. Cf. Boston, Inv. no. 06.2370; D. M. Robinson, C. G. Harcum, J. H. Iliffe, *Greek Vases at Toronto* 1: p. 253f., no. 555, with bibl., Toronto, Univ. Press, 1930; also esp., J. H. Holwerda, *Het Laat-Grieksche en Romeinsche Gebruiksraadewerk . . . in het Rijksmuseum te Leiden*, 25, no. 297, fig. 6, Leiden, Brill, 1936.

No. 449. ELABORATE METAL LAMP SURMOUNTED BY EAGLE ON FULMEN. Rome, once in the Museum of Cav. Urbano Rocci (Bartoli, *Lucerne* 2: 2; *CIL*, VI, no. 383 = 36,749 = IX, 5741).

No. 450. LAMP WITH FIGURE OF MINERVA ("PALLAS VICTRIX"). Rome, once in the studio of G. P. Bellori (Bartoli, *Lucerne* 2: 37; for the general type, cf. H. B. Walters, B.M., *Lamps*, pl. II, 37f., London, 1914; De Ridder, *Louvre Bronzes* 2: no. 3131, Fortuna in the balduchino).

Fol. 96; No. 451. BRONZE LAMP, with horse's head handle, loop and chain for suspension. Cf. B.M., *Lamps*, pl. IV, 66; VI, 85, 95; or B.M., *Greek and Roman Life*, 107, fig. 109, London, 1929.

No. 452. LAMP (the handle damaged), with filleted or snake-entwined laurel or palm branches flanking a

flaming altar. Rome, once in Campini's collection. The design can be an allusion to the Augustan cult of the Lares, or to later Graeco-Roman cults of Serapis.

No. 453. BRONZE LAMP WITH DEDICATION TO DIANA. Rome, once in Bellori's studio (Bartoli, *Lucerne* 2: 35). The inscription in Greek, recording a personal dedication to the Ephesian Diana, is not drawn here. Cf. B.M., *Lamps* 8: 73, and especially, De Ridder, *Louvre Bronzes* 2: no. 3115; also, H. Menzel, *Antike Lampen im Römisch-Germanischen Zentralmuseum zu Mainz*, 108, no. 681, fig. 90, Mainz, Zentralmuseum, 1954; G. M. A. Richter, *Greek, Etruscan and Roman Bronzes*, 380, no. 1336, New York, Metropolitan Museum, 1915.

No. 454. LAMP, with an olive wreath around the medallion in which are two figures, apparently a pair of boxers in combat. Also from Campini's collection. Cf. B.M., *Lamps*, no. 808, pl. 26, a similar scene reversed.

Fol. 97; No. 455. TWO LAMPS: One in the form of a foot; the second with twin spouts. Cf. Montfaucon, 5: 2, pl. 148; for the first, also Forman Sale, I, Sotheby, 19-22 June 1899, no. 144. Verso: Pencil sketch of another double-holed lamp.

No. 456. LAMP WITH SCENE OF THE FLIGHT OF PROMETHEUS, the flaming torch in his left hand (Bartoli, *Lucerne* 1: 2).

No. 457. LAMP, with a springing lion in honeysuckle and waterleaf enrichment.

No. 458. LAMP WITH FIGURE OF PRIAPUS, standing with sickle, branch and apron of fruits (Bartoli, *Lucerne* 2: 26).

Fol. 98; No. 459. TERRACOTTA LAMP WITH FACING BUSTS OF LUNA AND SOL. Rome, once in the collection of G. P. Bellori (Bartoli, *Lucerne* 2: 13).

No. 460. LAMP, with standing figures of Apollo (Sol) and Artemis (Luna, with crescent headdress) flanking the central hole.

No. 461. LAMP, with an imperial bust and CAESAR in the bottom medallion (*CIL*, XV, no. 6350, 66).

No. 462. LAMP, with bust of Diogenes (?); L CASAE in medallion (*CIL*, XV, no. 6350, 67). For the type, cf. O. Waldhauer, *Tonlampen der Ermitage*, pl. 21, 217, St. Petersburg, 1914; a similar figure is named Diogenes on a lamp in the British Museum (cf. B.M., *Lamps*, nos. 548, 1382).

No. 463. LAMP WITH BACCHUS AND A PANTHER, SURMOUNTED BY A BUST OF SERAPIS. Probably bronze. Rome, once in the studio of G. P. Bellori (Bartoli, *Lucerne* 2: 20, backwards). For the medallion, cf. B.M., *Lamps*, 169, no. 1120; terracotta parallels exist, often with a bust of Serapis on the handle: Menzel, *op. cit.*, 28, no. 90, fig. 26, no. 7, and especially under no. 98.

Fol. 99; No. 464. A. BRONZE LAMP WITH GRIFFIN AND THREE SUSPENSION CHAINS. Rome, once in Bel-

lori's studio (Bartoli, *Lucerne* 2: 15, backwards). Cf. A. De Ridder, *Louvre Bronzes* 2: no. 3133, with the crescent of Diana instead of the griffin of Apollo. B. Similar, with acanthus-leaf handle and two chains.

No. 465. LAMP WITH SERAPIS ENTHRONED BETWEEN THE DIOSCURI. Rome, once in Bellori's collection (Bartoli, *Lucerne* 2: 8).

No. 466. LAMP WITH VICTORIOUS CHARIOTEER. Rome, once in Bellori's museum (Bartoli, *Lucerne* 1: 26, reversed; cf. B.M., *Lamps*, 172, no. 1139; Boston, Museum of Fine Arts, no. 49.406).

No. 467. LAMP, with head in the Egyptian style and dolphin covering the hole with the wick.

Fol. 100; No. 468. TOP OF A TERRACOTTA LAMP: Fortuna standing in a field of attributes, holding a double rudder and cornucopia. Found in Rome in 1593, on the Aventine Hill above the Circus Maximus (Ashby, *Class.Rev.* 18: 75, 1904).

Fol. 101; No. 469. A. VIEW OF A LAMP IN THE FORM OF A COCK, with simple spout and chain through loop for suspension. Cf. Menzel, *Antike Lampen im Römisch-Germanischen Zentralmuseum zu Mainz*, 112, no. 698, fig. 93; also Wulff, *op. cit.*, 173, no. 776. B. VIEW, LOOKING DOWN, OF A LAMP WITH CHRISTOGRAM FLANKED BY S-V ABOVE SPOUT AND RECUMBENT DOG OR BEAR ON MEDALLION.

No. 470. GUTTUS, with long spout and medallion bust in the center. South Italian, Calenian ware, ca. 250-150 B.C. Cf. *Corpus Vasorum Antiquorum*, University of Michigan, Fasc. 1, p. 60, Section IV E, pl. XXXVI.

No. 471. GUTTUS, with Medusa mask on the fluted body. As previous. Cf. *Corpus Vasorum Antiquorum*, Pays-Bas, Musée Scheurleer, IV E, pl. 4, no. 6.

Fol. 102; No. 472. VIEWS OF THE TOP AND BOTTOM OF A LAMP (*CIL*, XV, no. 6450d; cf. B.M., *Lamps*, nos. 899, 915).

No. 473. TERRACOTTA LAMP WITH ACHILLES AND PENTHESILEA. Cf. above, no. 447; see also, B.M., *Lamps*, 100, no. 659; Robert, *Sark-Rel.* 2: 134.

On the subject, see recently "Achilles and Pentheseia: A New Discovery in Hellenistic Sculpture," *Bulletin of the J. Paul Getty Museum of Art* 1(2): 2-10, 1959, in connection with the iconography of this theme in major and minor arts.

No. 474. TERRACOTTA LAMP WITH VICTORIA BEARING SHIELD, with New Year's wishes, etc. (Ashby, *Class.Rev.* 18: 75, 1904; cf. Bartoli, *Lucerne* 3: 5; B.M., *Lamps*, 118, no. 780).

Fol. 103; No. 475. BRONZE TRIPOD OR LAMPSTAND. Once in Bellori's collection (Causeus, 2: pl. 11; Montfaucon, 2: 1, pl. 2, no. 1, after Beger). (Cf. Babelon-Blanchet, *Bibl. Nat. Bronzes*, no. 1473; Gargiulo, *Naples Nat. Museum* 2: pl. 37).

Fol. 104; No. 476. THREE BRONZE UTENSILS: A KNIFE OR SMALL SPATULA, A LADLE, AND A SPOON. For the knife, *cf.* the example in Naples, illustrated from a reproduction: P. B. Tarbell, *Catalogue of Bronzes in Field Museum of Natural History*, no. 285, Chicago, Field Museum, 1909. The ladle is comparable to one in silver from the Bernadini tomb at Palestrina (O. Montelius, *La civilisation primitive en Italie* 2: 1, pl. 366, no. 12, Stockholm, Imprimerie royale, 1910); *cf.* also, esp., G. M. A. Richter, *Greek, Etruscan and Roman Bronzes*, no. 648, New York, 1915, with parallels from sixth- to fifth-century tombs in Etruria.

No. 477. BRONZE BOWL AND HANDLE, with hook for suspension.

No. 478. BRONZE SWORDBLADE, with remains of the attachments for the handle. (*Cf.* Montelius, *op. cit.*, pl. 131, no. 13, pl. 142, nos. 6–10, both Bronze Age, from Central Italy; also, E. Babelon, A. Blanchet, *Catalogue des bronzes antiques de la Bibliothèque Nationale*, 665, no. 2045, Paris, 1895, from Herculaneum.)

Fol. 105; No. 479. *BRICK STAMP (*CIL*, XV, no. 1269 and refs. to various recordings).

No. 480. *INSCRIBED BRONZE DISC (Ashby, *Class. Rev.* 18: 75, 1904).

No. 481. *BRICK STAMP (*CIL*, XV, no. 1665; Ashby, *loc. cit.*).

Fol. 106; No. 482. SOUTH ITALIAN BELL CRATER. Woman with filleted wreath and box, faced by a nude youth with fillet, staff and cloak. Attributed by D. von Bothmer to the circle of the Eton Painter (*PAPS* 102: 204f., fig. 16, 1958). (Also, Windsor, nos. 8585, 8586.)

Fol. 107; No. 483. SIDE *A* OF A LATE-FIFTH-CENTURY ATTIC BELL CRATER (Side *B* is No. 485). Once in the Brandenburg collection, Berlin and Dresden (*PAPS* 102: 204f., fig. 17a, 1958; Montfaucon, 1: 159, 1, after Beger).

On the migrations of the Bellori-Brandenburg vases, see recently R. M. Cook, "The History of the Study of Vase-Painting," in *Greek Painted Pottery*, 288 ff., London, Methuen, 1960.

No. 484. GREEN PORPHYRY VASE WITH LID AND HANDLES. Once at Marbury Hall, Cheshire (*AJA* 60: 337, 1956; Sale 15, 16 March 1933, Messrs. Arber, Rutter, Waghorn and Brown, 1 Mount St., London, Lot 771; *cf.* Delbrueck, *Antike Porphyrrwerke*, 242).

Fol. 108; No. 485. SIDE *B* OF THE CRATER DRAWN ABOVE, AS No. 483 (*PAPS*, *loc. cit.*, fig. 17b).

No. 486. AMPHORA (BRONZE?) AND A SIMILAR VASE, the second with a figured handle. For the second, *cf.* the bronze vases in the National Museum, Naples (Tarbell, *op. cit.*, no. 134).

Fol. 109 (Blank sheet).

Fol. 110; No. 487. BRONZE OENOCHOE WITH RELIEFS OF THE NINE MUSES, in acanthus-leaf enframement.

Once in Bellori's museum and now in Berlin, Ehem. Staatliche Museen (*PAPS* 102: 210f., 1958; Montfaucon, 1: pl. 62, 3: pl. 74). (Also, Windsor, nos. 11,288, 11,289 = *PAPS*, *loc. cit.*, fig. 30.)

The Director of the Antikenabteilung, Dr. A. Greifenhagen, reported the presence of the bronze jug in a letter 3 Sept. 1959; it is mentioned as no. 1628 in K. Friederichs, *Berlin, Antike Bildwerke* 2: *Geräte und Bronzen im Alten Museum*, Düsseldorf, Buddeus, 1871.

No. 488. *A.* BRONZE OENOCHOE OR JUG, with curved lip and enriched handle. *Cf.* Boston, Inv. no. 96.711, jug with couchant panthers and palmette handle, Etruscan *ca.* 475 B.C. and from near S. Maria de Capua in Italy (P. Jacobstahl, A. Langsdorff, *Die Bronzeschnabelkannen*, pl. 3, no. 27, Berlin, Keller, 1929; also *cf.* Richter, *New York Bronzes*, 177ff., Tomb Group II). *B.* BRONZE OENOCHOE WITH TREFOIL MOUTH. *Cf.* De Ridder, *Louvre Bronzes*, nos. 2749, etc., esp. no. 2752, pl. 99 (Campana coll. and possibly this example).

Fol. 111; No. 489. POTTERY JUG, with double-bulbed body linked in the center and by a heavy handle. Neolithic period, probably Italian but the form recalls Cypriote.

No. 490. PLASTIC LEKYTHOS, in the shape of a palmette or scallop shell with neck and mouth; a support or stand is drawn as part of the vase below. *Cf.* the example in Toronto: Robinson, Harcum, Iliffe, *op. cit.* 2: 158f., no. 352, pl. LVI. Such supports exist on glass lekythoi of this shape.

No. 491. AN IRON CASE, probably a measure. Scale above and below, with notations of weight and metal.

Fol. 112; No. 492. ALABASTER VASE, of crater shape.

No. 493. POTTERY PITCHER, with handle and elaborate trefoil mouth.

No. 494. A floral shaft rising from a small vase on a table.

No. 495. METAL OR GLASS CUP, with interlaced chain handles. Roman, second or third centuries A.D. *Cf.* A. Kisa, *Das Glas im Altertume* 3, Formentafel F, no. 340; 2: 338, Leipzig, Hiersemann, 1908.

Fol. 113; No. 496. COMPOSITION OF GEM TYPE: A crane drinking at a long-necked vase at which a wolf sniffs. Also Gorlaeus, *Dactyliothecae* 2: no. 512, with reference to the well-known Aesop fable.

No. 497. LATE APULIAN OR GNATHIA JUG WITH POINTED SPOUT, third century B.C.

No. 498. The same. These jugs, of a shape known as Epichysis or prochoös, are usually black with yellow and white florals. *Cf.* Boston, Museum of Fine Arts, nos. 76.450, 01.8373; Toronto, Royal Ontario Museum: *op. cit.* 2: pl. 89, no. 524.

Fol. 114; No. 499. FRONT AND SIDE OF A BRONZE PATERA WITH FIGURED HANDLE. Once in Bellori's collection (Causseus, 2: pl. 18; F. Gerhard, *Etruskische Spiegel* 1: 90, pl. 23, after Causseus, Berlin, 1843).

No. 500. SOUTH ITALIAN SQUAT LEKYTHOS OR GUTTUS WITH CENTRAL SPOUT.

No. 501. AN ASKOS OR OVAL, RING-SHAPED GUTTUS, ATTIC OR SOUTH ITALIAN. (Cf. the Iron Age finds from graves at Montefortino in Ancona Province: Montelius, *op. cit.* 2: 1, pl. 156; also the Attic examples, late fifth or early fourth century B.C.: e.g. *Corpus Vasorum Antiquorum*, Oxford I, no. 331, pl. 45,5 and pl. 48,39.)

Fol. 115; No. 502. SCENE FROM THE BACK OF FILARETE'S BRONZE PORTALS OF SAN PIETRO IN VATICANO, executed between A.D. 1433 and 1445. Drawn and lettered directly on the folio. The scene shows Filarete and his six assistants celebrating; a camel appears at the right (P. Schubring, in Thieme-Becker *Künstler-Lexikon* 11: 553).

Fol. 116; No. 503. OVAL FOUNTAIN BASIN WITH THE FARNESE ARMS BETWEEN LION MASKS. Below: Wreathed medallion with bust and inscription to Paul III, Anno XIII (1546). Rome, Piazza Farnese.

Fol. 117; No. 504. A COAT OF CEREMONIAL ARMOR, APPARENTLY BROCADED.

No. 505. HORSE WEARING A SADDLE AND CEREMONIAL TRAPPINGS. These two drawings are much older than the Dal Pozzo *Museum Chartaceum*; they may be late fifteenth or early sixteenth century. The coat and trappings are Italian, probably Florentine. Cf. also F. Hartt, *Giulio Romano* 1: 300, no. 221, 2: fig. 364, sketch for a "lost horse portrait" in the Sala dei Cavalli, Palazzo Ducale, Mantua. The Franks drawing is somewhat different and may represent another Giulio Romano study for a "lost horse portrait."

Fol. 118; No. 506. ELABORATE, EARLY SEVENTEENTH-CENTURY CATAFALQUE, with candles and a representation of souls in hell on the top.

No. 507. Ground plan of the previous.

Fol. 119; No. 508. DAMAGED CHALICE (Early Christian?), set on a turned shaft, pedestal and base. The shaft bears a label: CHALIX S. HIERONIMI. The chalice may be glass, but the enrichment of birds in acanthus scrolls and the molding below suggest marble. (Cf. J. Braun, *Die Reliquiare*, pls. 5ff., Freiburg, Herder, 1940; *idem*, *Das Christliche Altargerät*, Munich, Huebner, 1932, pls., for complete examples in crystal and glass.)

Fol. 120; No. 509. A study for an Italian tomb (Late Cinquecento?). In pencil: "Corsini Chapel in the Church of St. John Lateran" (cf. G. Ferrari, *La tomba nell'arte italiana*, pls. 91ff., Milan, Hoepli, 1908).

Fol. 121; No. 510. ELABORATE, CUP-SHAPED RELIQUARY, OR MONSTRANCE. The object appears to be Florentine, fifteenth century. (Cf. Braun, *op. cit.*, 1: pls. 99ff., esp. fig. 349; *op. cit.*, 2: pls. 63ff.)

Fol. 122; No. 511. *RELIEF: EROS DRIVING A BIGA OF DROMEDARIES. Probably now Paris, Louvre (Reinach-Clara, 57, no. 3; cf. Gusman, *Villa Hadriana*, 247, fig. 398). Cf. the sarcophagus lid drawn above, No. 101; also, especially, the relief No. 137.

Fols. 123-134 bear the collection mark (IMG in an ansated tablet) of MacGowan, owner of the drawings from 1791 until his death and the subsequent sale in February 1804.

Fol. 123; No. 512. VIEW OF THE BORGHESE VASE. Paris, Louvre (Reinach-Clarac, 28f.; also, Windsor, no. 8332). Verso: "Del S. Card^e. Branchetti."

Fol. 124; No. 513. MARBLE CRATER WITH BACCHIC RELIEFS. Pisa, Campo Santo (Papini, *Pisa*, 13, fig. 2; Hauser, text to *BrBr*, no. 599). (Also, Windsor, no. 8330.) In 1604 the sculptor Cosimo Cioli replaced the lid with that seen in the Franks drawing. Cod. Berol. (Huelsen, *Dosio*) no. 43 shows the earlier top and the lions supporting the pedestal.

Fol. 125; No. 514. **BRONZE HANDLE OF A CISTA LID, ETRUSCAN: TWO WARRIORS SUPPORTING THE BODY OF A THIRD. Florence (?) (*Raccoltà di Antichità Diverse Etrusche*, pl. 116, Florence, 1725). Cf. the group called "Death and Sleep Carrying Sarpedon" in the Cleveland Museum of Art (Inv. no. 45.13; *Handbook*, no. 18, 1948), and especially the group of two Amazons bearing a dead comrade from the field of battle, on the lid of a late fourth-century B.C. cista from Praeneste and now in the Villa Giulia (no. 13199; W. Dräyer, M. Hurlimann, M. Pallottino, H. and I. Jucker, *Art of the Etruscans*, no. 105, London, Thames and Hudson, 1955, whence the illustration given here).

Fol. 126; No. 515. REVERSE OF No. 514. Cf., in addition, Reinach, *Rép. stat.* 2: 521, no. 5, from Praeneste; also not as close, New York, Metropolitan Museum (Richter, *Bronzes*, 77f.) nos. 122f.; Wyndham Cook (Smith-Hutton, *Cat.*, 111, pl. 29) no. 33.

Fol. 127; No. 516. ETRUSCAN BRONZE STATUETTE: WINGED FEMALE LASA. Florence, Museo Archeologico (?), probably from a cista lid (Reinach-Clarac, 443, no. 3, reversed and with raised hand restored). Cf. also the two figures on a cista from the Barberini collection and in the Villa Giulia (Giglioli, *L'Arte etrusca*, pl. 293); a similar figure was used as a support for a mirror: Forman Sale, I, Sotheby, 19-22 June 1899, no. 136, pl. IV.

Fol. 128; No. 517. AS PREVIOUS: MALE LASA CARRYING A SMALL FIGURE SYMBOLIC OF A SOUL. Florence, Museo Archeologico (*Raccoltà*, pl. 38; Reinach-Clarac, 443, no. 1). Both drawings and engraving show damage to both hands of the soul, to the wing of the Lasa, etc.

Fol. 129; No. 518. HANDLE OF AN ETRUSCAN CISTA: Two winged deities support the body of a fallen warrior. Probably Florence, Museo Archeologico (Reinach, *Rép. stat.* 2: 521, no. 2; A.-F. Gori, *Museum Etruscum* 1: pl. 90, Florence, 1737-1743). Cf. above, no. 514.

Fol. 130; No. 519. BRONZE (?) OENOCHOE WITH TREFOIL MOUTH. Similar to the oenochoe from the Regolini-Galassi tomb at Cervetri (Montelius, *op. cit.* 2: 2, pl. 336).

Fol. 131; No. 520. CINERARY VASE, with cover, fluted bottom and turned pedestal. Roman, first century A.D.; the type was very popular in the eighteenth century.

Fol. 132; No. 521. THREE (BRONZE OR TERRACOTTA?) HEADS OR MASKS. *A.* Head of a youth. *B.* Lion's

head, with spouted mouth. *C.* Architectural mask. Cf. the terracotta fictile masks: Giglioli, *L'Arte etrusca*, pl. 258; for a bronze mask line like *C*; cf. P. Perdrizet, *Bronzes de la collection Fouquet*, pl. 27, top, Paris, Bibliothèque d'art et d'archéologie, 1911. *B* is a small Graeco-Roman bronze, from a table fountain or the like; it is now in Boston, Museum of Fine Arts, Inv. 99.499, purchased by E. P. Warren in Rome.

Fol. 133; No. 522. TWO VIEWS OF A BRONZE OR TERRACOTTA GROTESQUE HEAD. Cf. De Ridder, *Louvre Bronzes* 2: no. 2942; Boston, no. 01.8377.

Fol. 134; No. 523. *FURNITURE SUPPORT, perhaps a trapezophorus, showing a bearded mask with a wicker-work modius in pseudo-Egyptian style. An example is at Castle Howard, Yorkshire (no. 150; Michaelis, *Ancient Marbles in Great Britain*, revision, no. 53d).

CONCORDANCE OF THE NUMBERS OF THE DRAWINGS WITH THE ORIGINAL NUMBERING OF DAL POZZO'S *MUSEUM CHARTACEUM*

Dal Pozzo's numbers appear in ink in one of the lower corners of the drawing; absence of these numbers does not necessarily preclude a drawing from having formed part of the original collection, for the drawing may have been cut down or the number rubbed off. On the value of Dal Pozzo's numbers in reconstructing

the original order of the *Museum Chartaceum*, see *ArtB* 38: 38ff., 1956. They are also important in piecing together reliefs damaged or drawn separately, and they give evidence of what Seicento antiquarians thought of certain monuments by the categories into which they were placed.

MODERN NUMBER	DAL Pozzo's NUMBER	MODERN NUMBER	DAL Pozzo's NUMBER	MODERN NUMBER	DAL Pozzo's NUMBER
1	37	93	601 (or 607)	209	6
2	112	94	52	210	31
3	277	96	266	211	13
4	345	97	265	212	12
5	244	104	184	214	44
6	284	105	1107	215	43
7	319	106	1108	216	22
12	147	107	1108	217	25
15	200	123	115	218	23
20	1089	124	51	219	illegible
21	62	125	5 (or 50)	220	37 (?)
23	138	127	186	221	21
24	358	128	295 (?)	222	27
27	196	129	124	223	23
28	156	130	126 (?)	224	30
30	285	131	197 (on folio!)	225	36
32	274	132	205	226	33
33	680	133	158	227	37
34	711	134	209	228	20
35	204	135	209	229	29
36	illegible	136	170	230	39
39	1020	138	illegible	231	40
40	999	141	65	232	41
41	1121	146	109	233	32
42	278	147	37	234	26
43	113	148	181	235	17
44	486	149	24 (5 or 50 on folio)	238	43
45	390-389-391	150	313	239	M32
46	178	151	311	240	146
47	179	152	314	241	C430
48	245	153	319	242	A39
49	246	155	161	243	194
50	317	158	250	244	A29
54	463	159	316	245	364
55	19	163	59	246	B56
56	15	164	42	247	B56
57	1013	165	286	248	346
58	1014	166	287	250	illegible
60	120	169	886	251	N77
61	140	173	1322	252	R46
62	221	174	1388	253	A14 (?)
63	72	175	1332	254	225
64	248	178	1	255	P301
65	249	179	2	256	P260
66	33	180	11	257	C441
67	1196	181	10	258	D484
68	1086	182	14	259	R438
69	1094	184	180 (also on folio)	260	O257
74	120	187	228	270	172
75	238	195	181	274	749
76	225	196	299	279	717
77	116	197	297	285	4
80	1109	198	303	304	22
82	1010 (?)	199	302	346	609
84	316	200	304	354	(1)117
87	185 (?)	201	306	355	1118

MODERN NUMBER	DAL POZZO'S NUMBER	MODERN NUMBER	DAL POZZO'S NUMBER	MODERN NUMBER	DAL POZZO'S NUMBER
356	1119	412	175 (?)	466	1183
357	33	413	475	467	1317
365	25	420	1280	470	1357
366	142	422	1315	471	1347
367	272	423	1323	472	1260
368	843	425	1355	473	1317
369	281	435	36	474	1256
370	283	436	1250, 1254	475	1334
372	296	437	1373, 1374	476	1333
373	301	438	1379, 1378	477	1298
374	896	440	1339	478	1297
375	894	441	1375, 1376	479	488
376	895	442	1377	480	417
377	897	443	1329, 1330	481	519
378	897	444	1243	482	18
379	890	445	1233	483	1292
380	9	446	1249	484	1069
381	279	448	1357	485	1293
382	289	449	1338	486	1302, 1303
383	348	450	1325	487	1313
384	332	451	1314	488	1327, 1328
385	347	452	1370	489	illegible
389	540	453	1325	490	1071
392	1291	454	1371	491	1258
393	1381	455	1355	492	1364
394	1324	456	1312	493	1355
395	1342	457	1234	497	1357
398	1341	458	1315	499	1295, 1296
399	1337	459	1172	500	1356
400	1289	460	1190	501	1357
401	1290	461	1143	503	731
402	1340	462	1274	506	1096
403	1277 (?)	463	1343	507	1097
404	371	464	1317, 1320	508	841
405	372	465	1181	518	35
411	17 (?)				

Concordance of the Dal Pozzo numbers reveals: (1) The *Museum Chartaceum* included certain non-antique sculptures, minor objects, and scenes, giving them numbers not readily distinguishable from those assigned to the principal reliefs, sarcophagi, and the like. (2) Certain monuments of primarily epigraphic interest received lettered numbers, for they must have been placed

in sub-sections not related to the main arrangement of the volumes. (3) The Franks Collection, despite the successive rearrangements and high proportion of damaged pages or remounted drawings, preserves a number of sections in substantially the order of the seventeenth-century *Museum Chartaceum*.

INDEX OF SUBJECTS

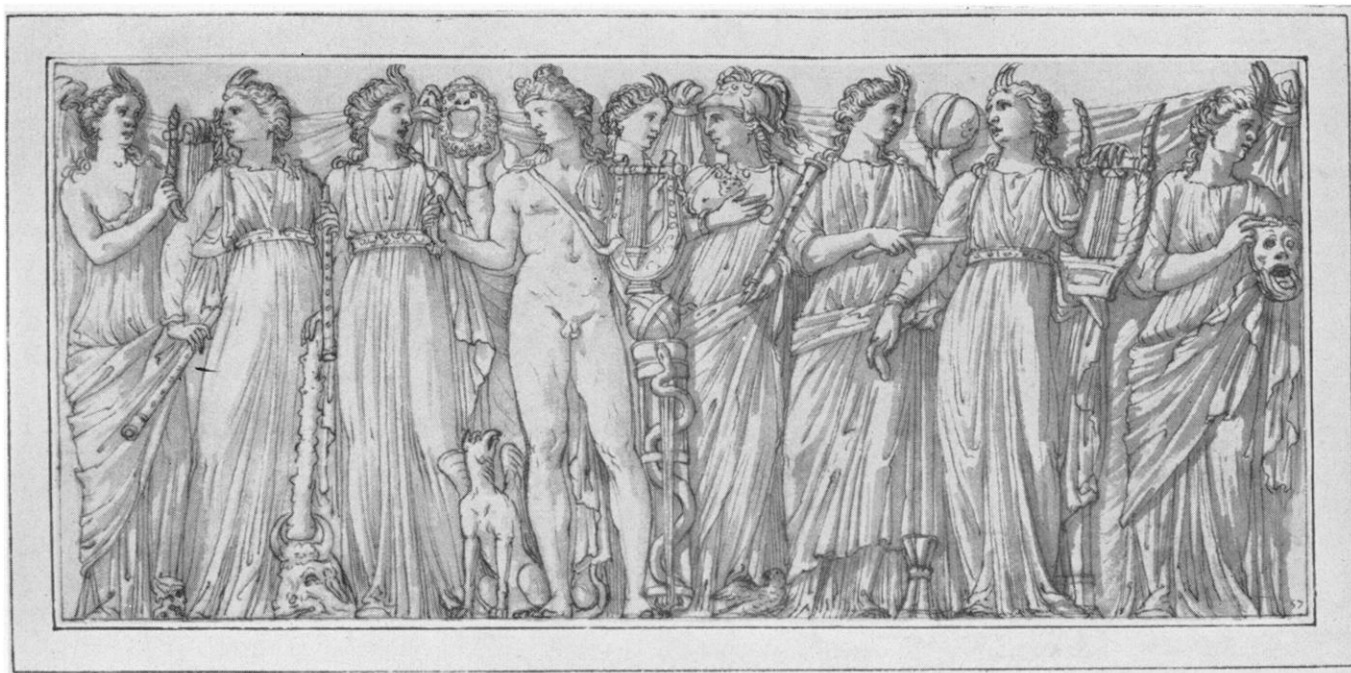
The numbers are those of the drawings. The list is not exhaustive, since certain subjects could be classified in several ways. Identification of an altar, base, cippus, stele, or tripod is not always easy when only part of the monument is drawn.

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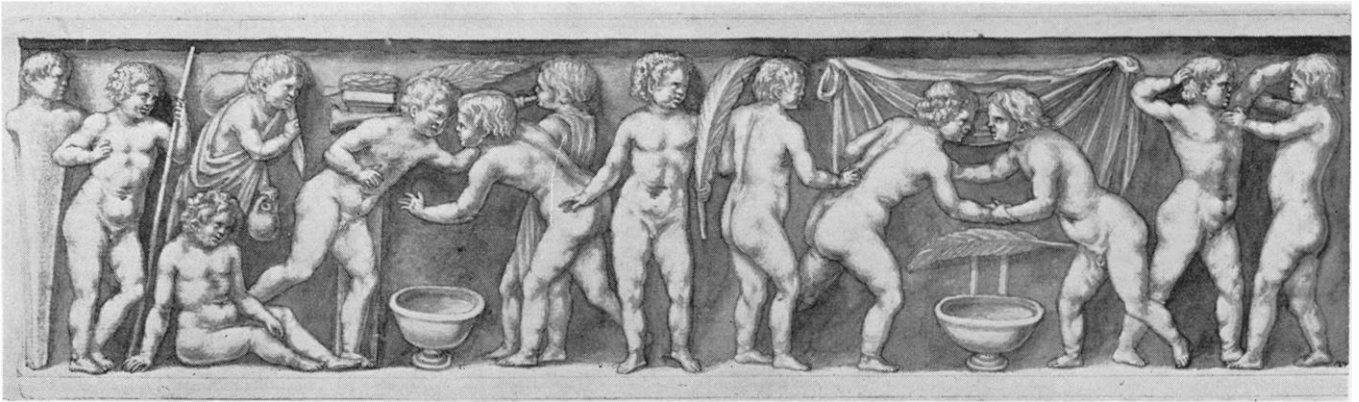
No. 1 (FIG. 1). Sarcophagus relief: Woburn Abbey.



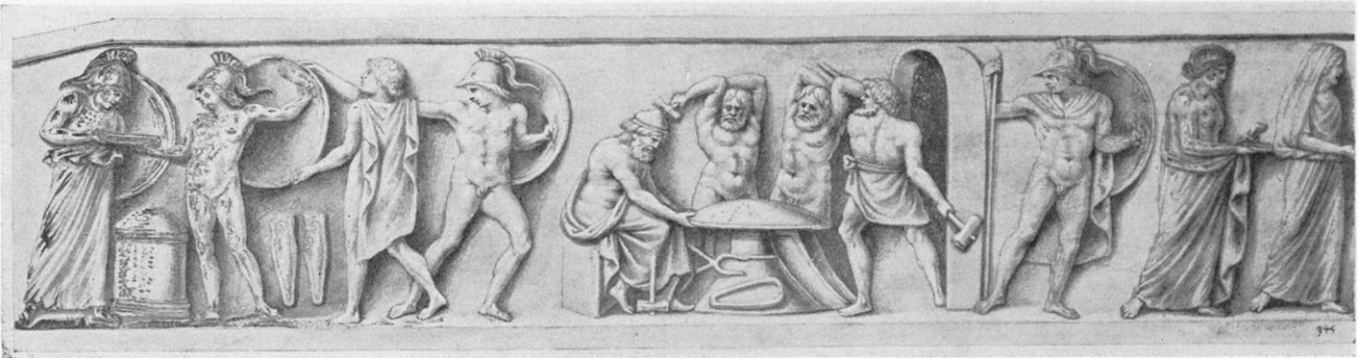
No. 2 (FIG. 2). Sarcophagus relief: Metropolitan Museum.



No. 2 (FIG. 3). (Metropolitan Museum of Art.)



No. 3 (FIG. 4). Sarcophagus relief: possibly Haifa (Israel), Museum.



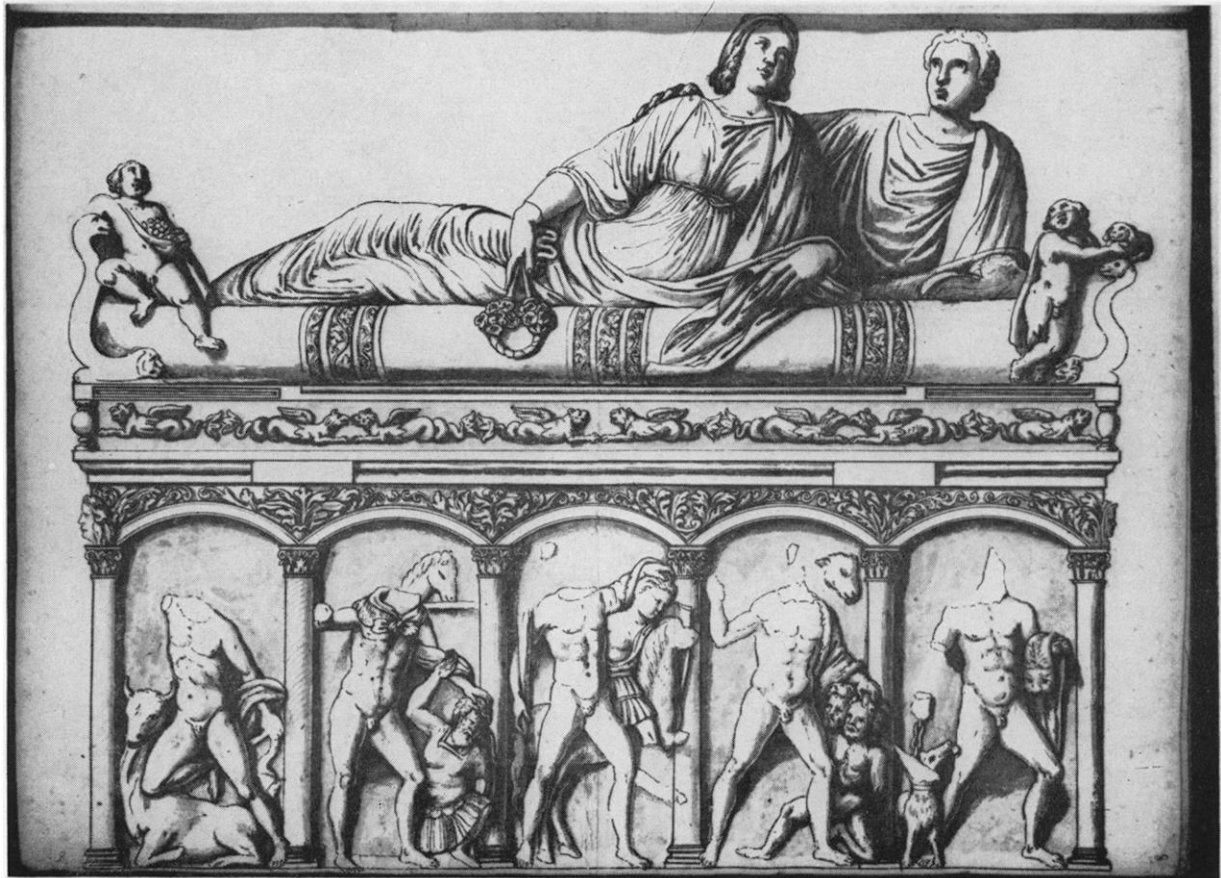
No. 4 (FIG. 5). Sarcophagus relief: Museo Capitolino.



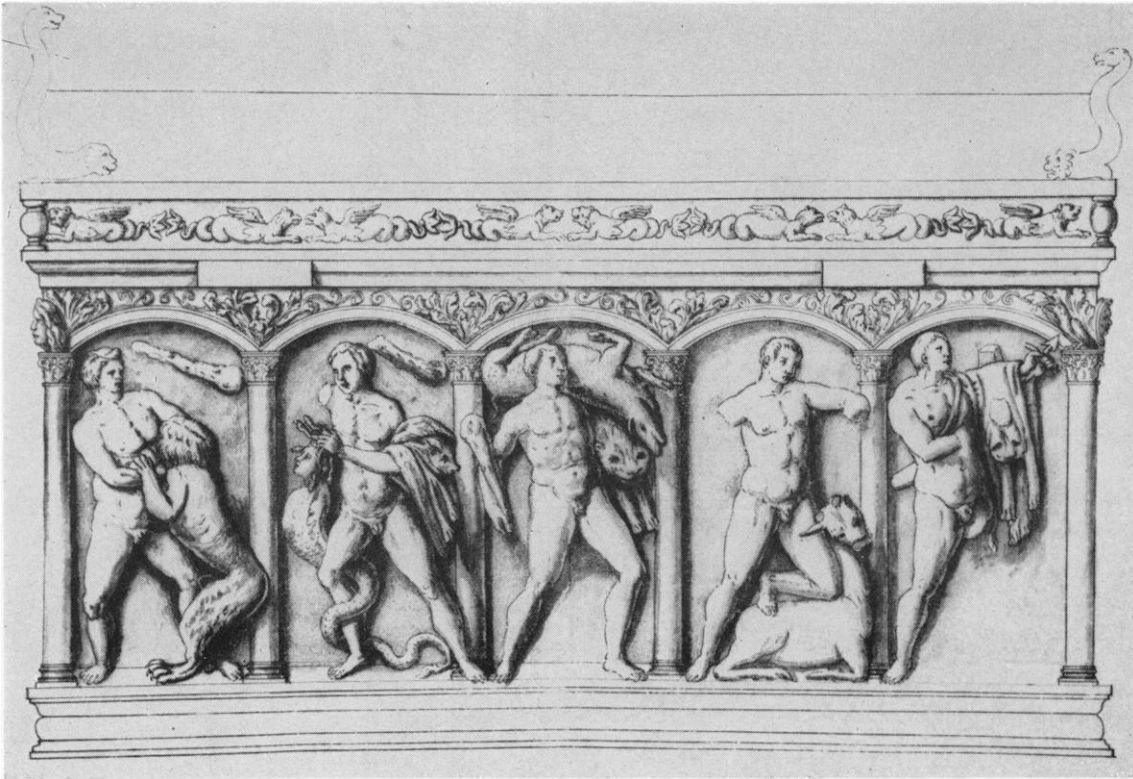
No. 5 (FIG. 6). Sarcophagus relief: Villa Doria-Pamphili.



No. 6 (FIG. 7). Sarcophagus relief: perhaps Rome, Villa Borghese.



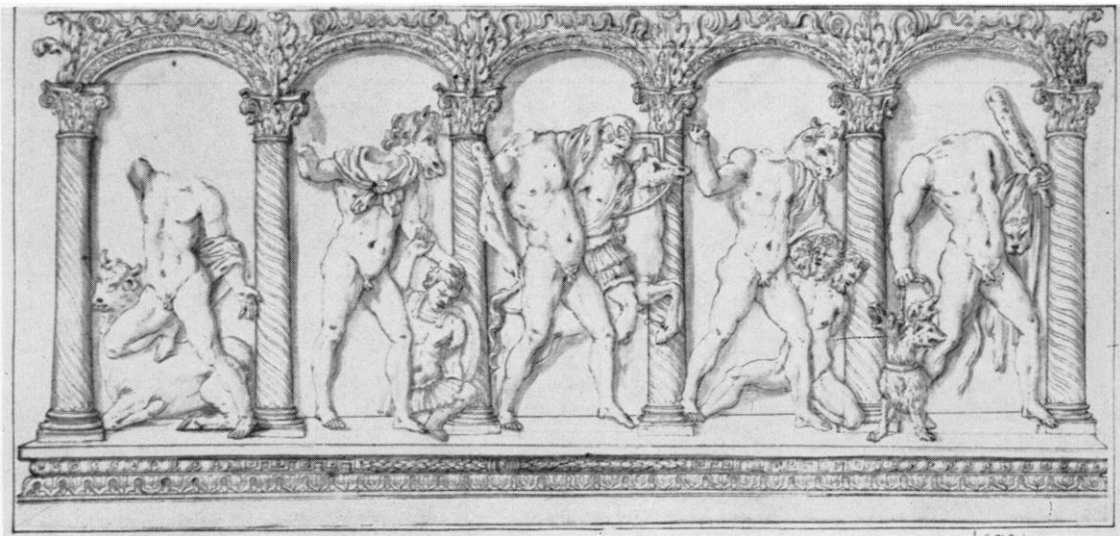
No. 8 (FIG. 8). Sarcophagus: Rome, Museo Torlonia.



No. 9 (Fig. 9). Reverse of previous.



No. 8 (Fig. 10). (Windsor no. 8544.)



No. 8 (FIG. 11). (Windsor no. 8721.)



No. 12 (FIG. 12). Sarcophagus relief: now lost.



a



b

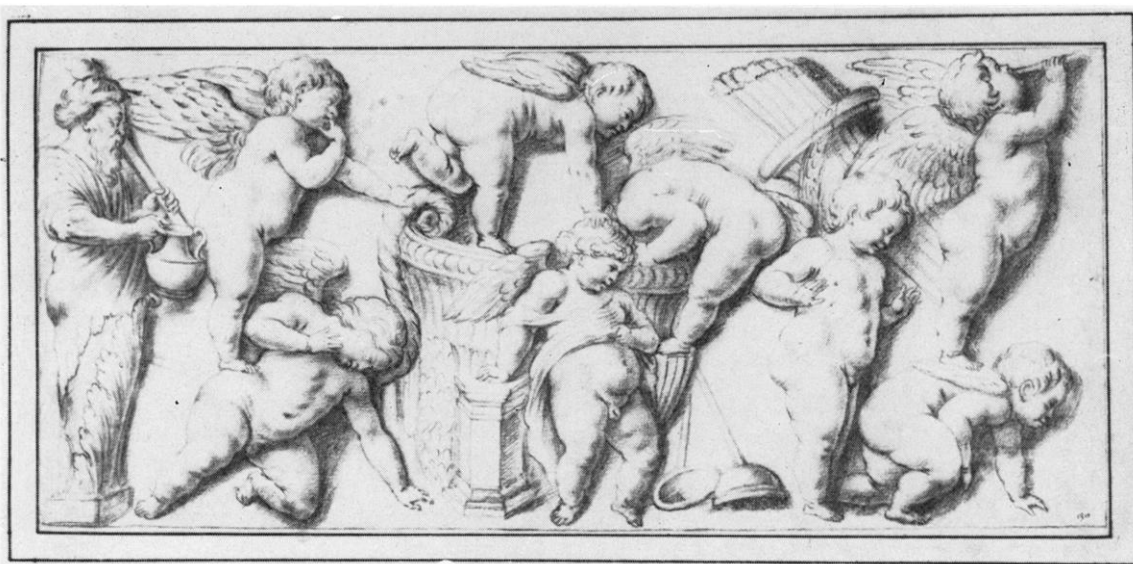
No. 13 (FIG. 13). Sarcophagus lid: now lost.



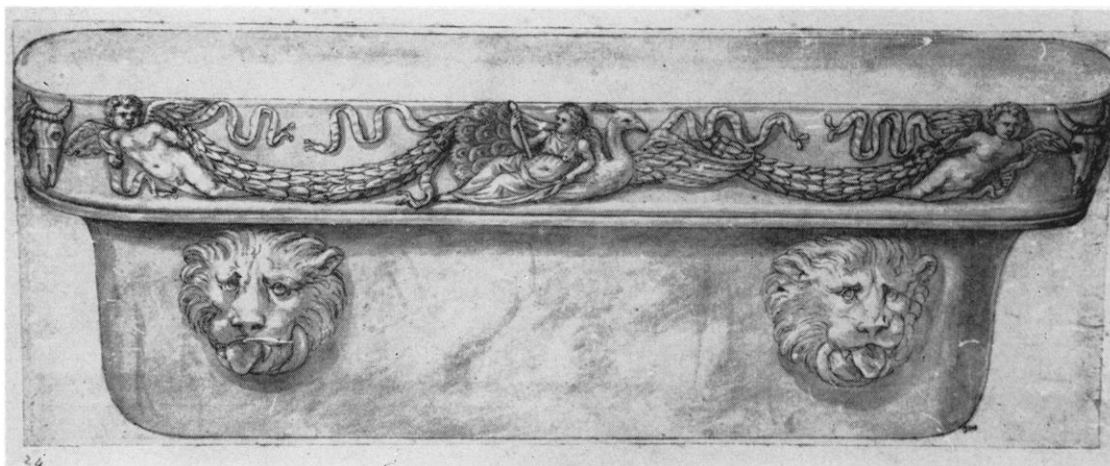
No. 14 (FIG. 14). Sarcophagus front: possibly Rome, Lateran.



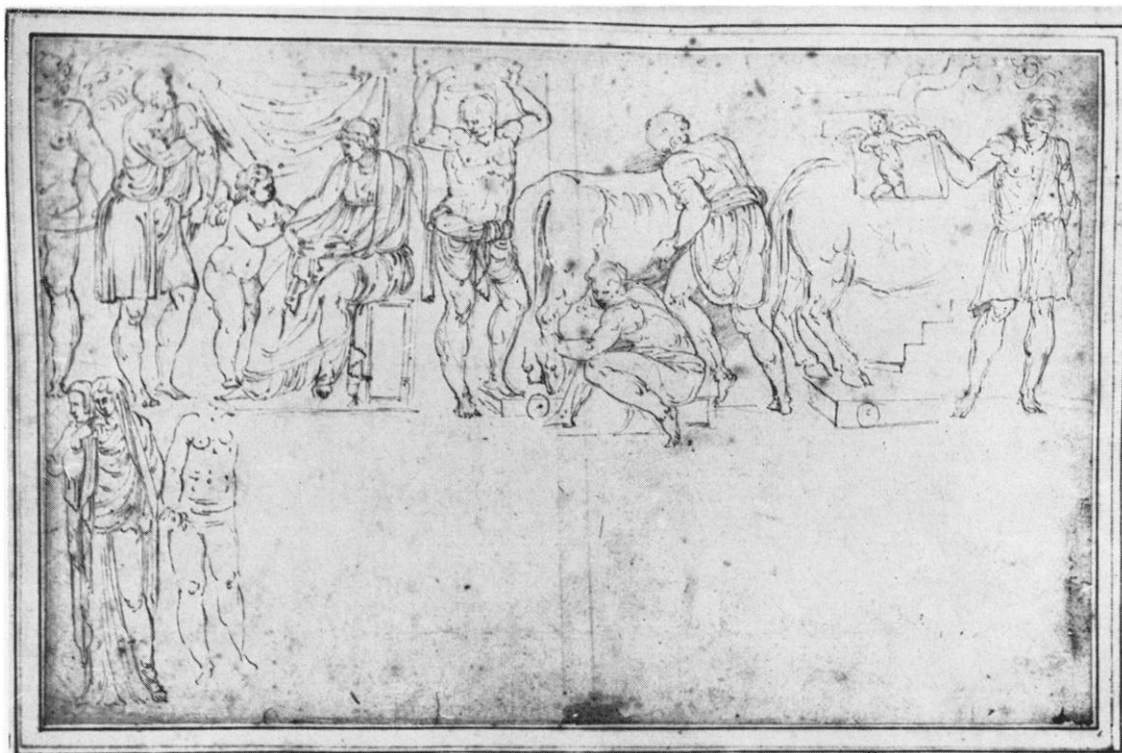
No. 21 (FIG. 15). Sarcophagus relief: now lost.



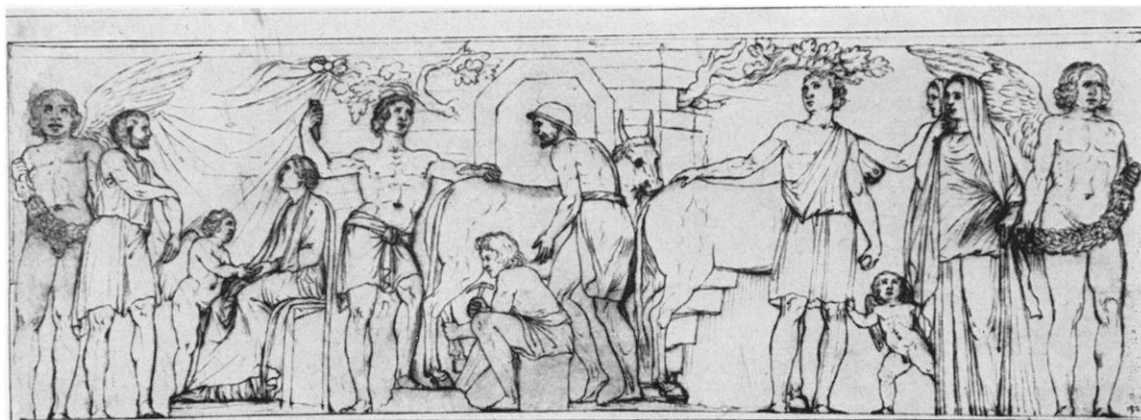
No. 23 (FIG. 16). Sarcophagus relief: Musée du Louvre.



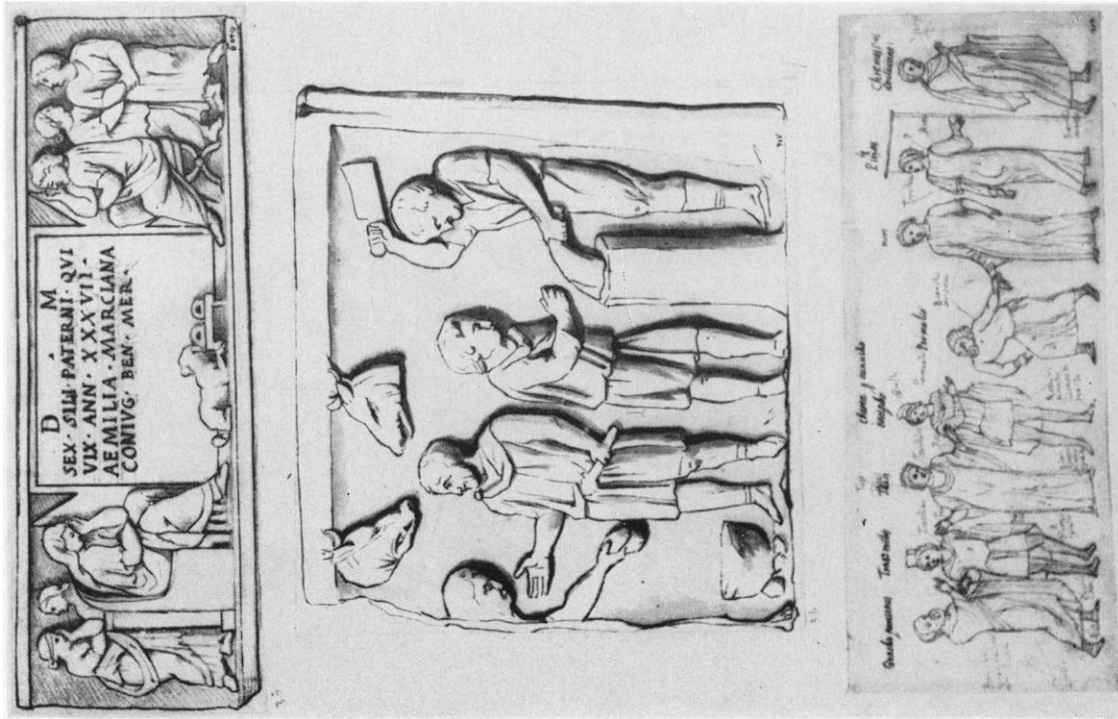
No. 24 (FIG. 17). Sarcophagus: now lost.



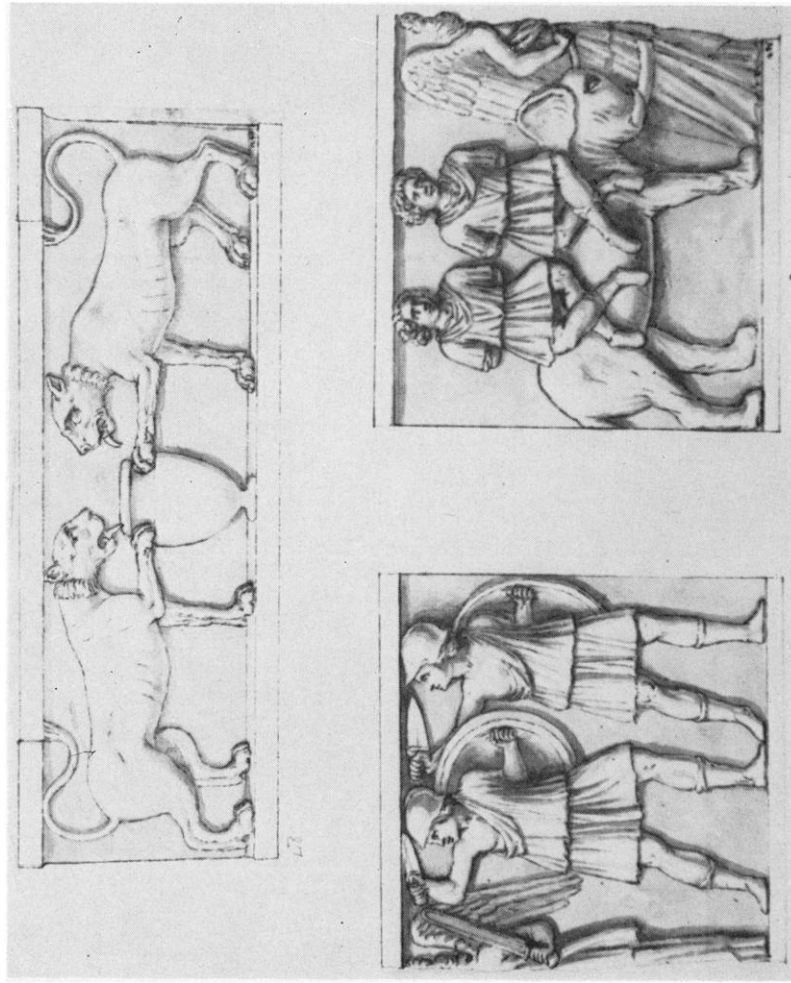
No. 25 (FIG. 18). Sarcophagus relief: Musée du Louvre.



No. 25 (FIG. 19). (Windsor no. 8399.)



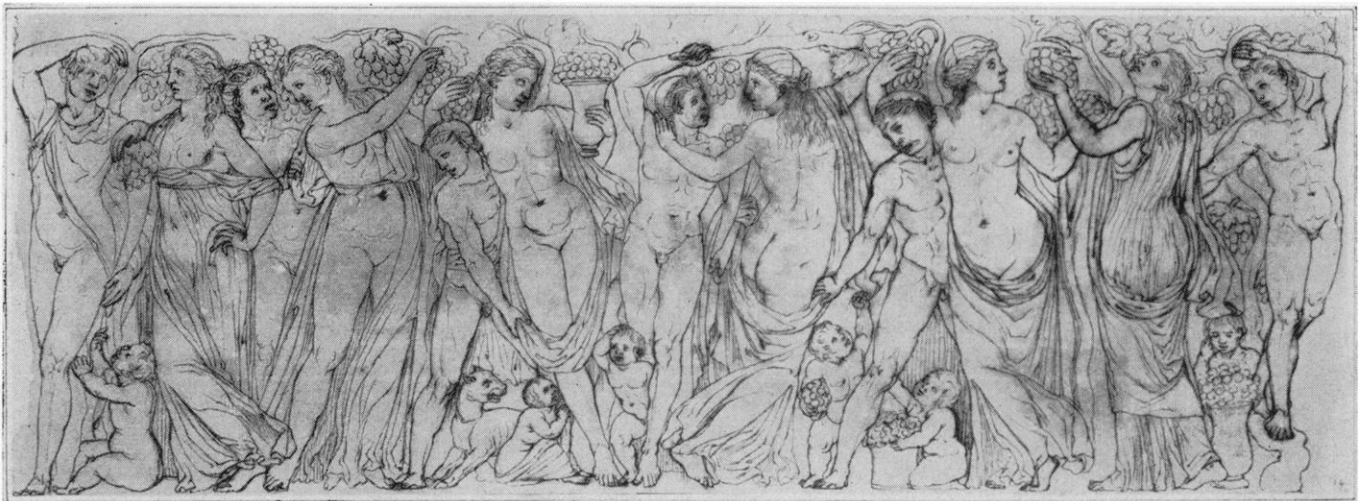
Nos. 33-35 (FIG. 20). Sarcophagus relief; funerary relief. Both now lost. Scene from Terence's *Eunuchus*. Copied from Cod. Vat. Lat. 3868.



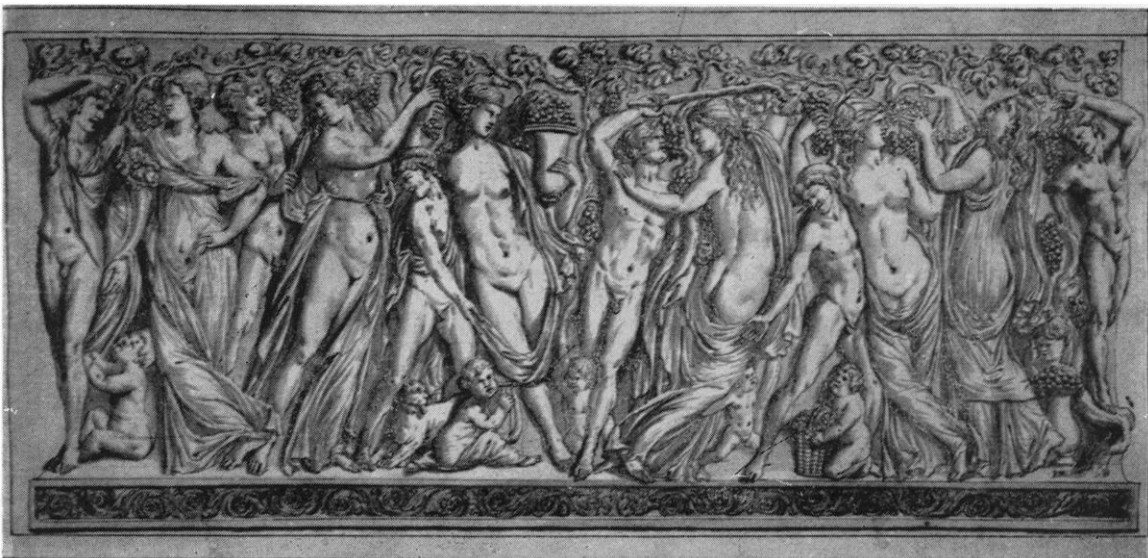
Nos. 48, 49 (FIG. 21). Back and ends of a sarcophagus.



No. 54 (FIG. 22). Sarcophagus relief: Musei Vaticani.



No. 55 (FIG. 23). Sarcophagus relief: Isabella Stewart Gardner Museum.



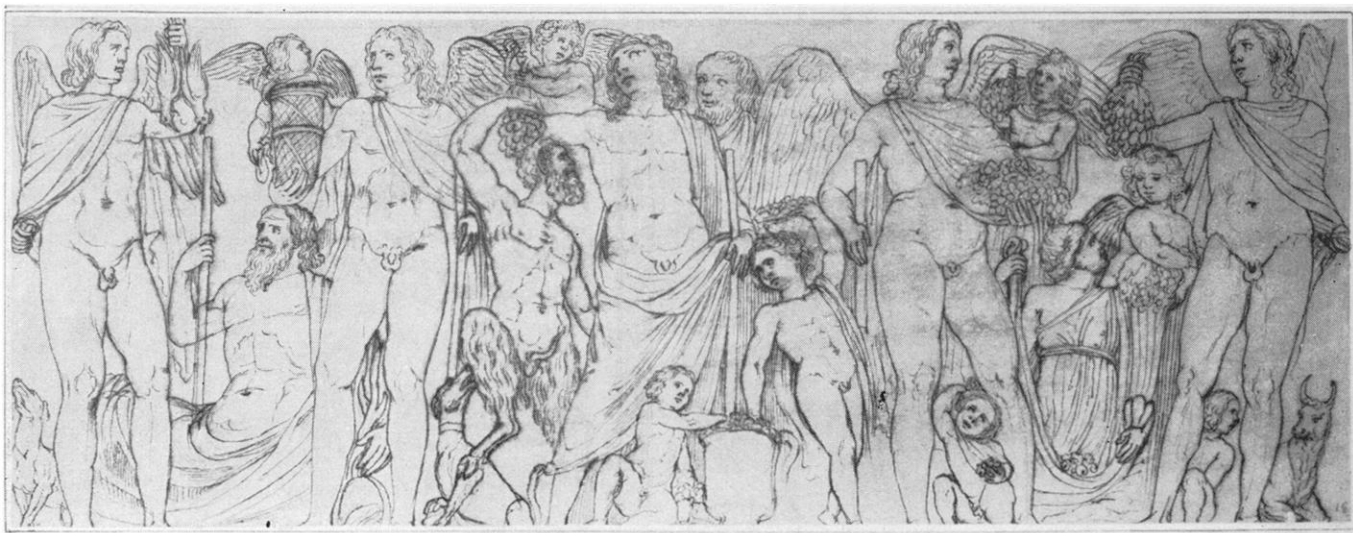
No. 55 (FIG. 24). (Windsor no. 8671.)



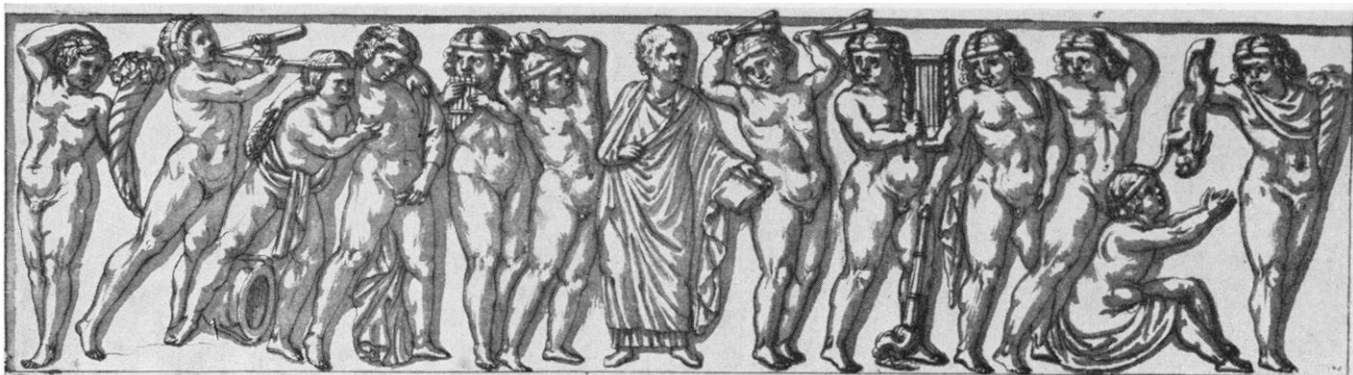
No. 55 (FIG. 25). (Windsor no. 8672.)



No. 55 (FIG. 26). (Isabella Stewart Gardner Museum.)



No. 56 (FIG. 27). Sarcophagus relief: now lost.



No. 61 (FIG. 28). Sarcophagus relief: now lost.



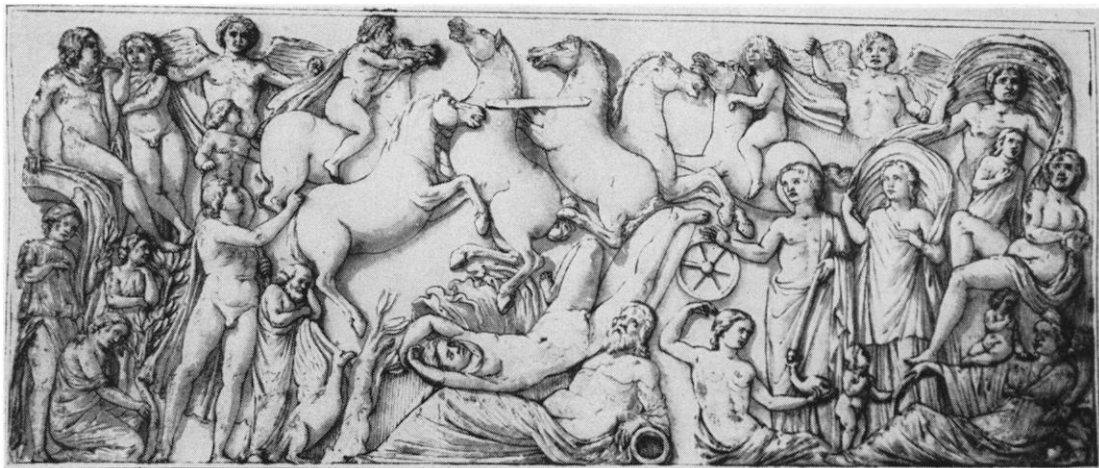
No. 62 (FIG. 29). Sarcophagus relief: Fontainebleau (?).



No. 63 (FIG. 30). Sarcophagus relief: once in the Villa Gentili, Rome.



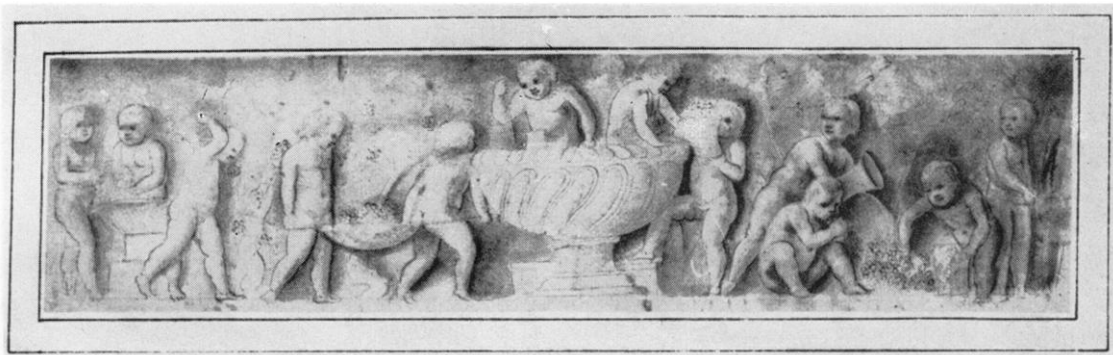
No. 66 (FIG. 31). Sarcophagus relief: now lost.



No. 74 (FIG. 32). Sarcophagus relief: Musée du Louvre.



No. 76 (FIG. 33). Sarcophagus relief: Rome, Palazzo Massimi alle Colonne.



No. 85 (FIG. 34). Sarcophagus relief: now lost.



No. 88 (FIG. 35). Sarcophagus relief: Venice, Museo Archeologico.



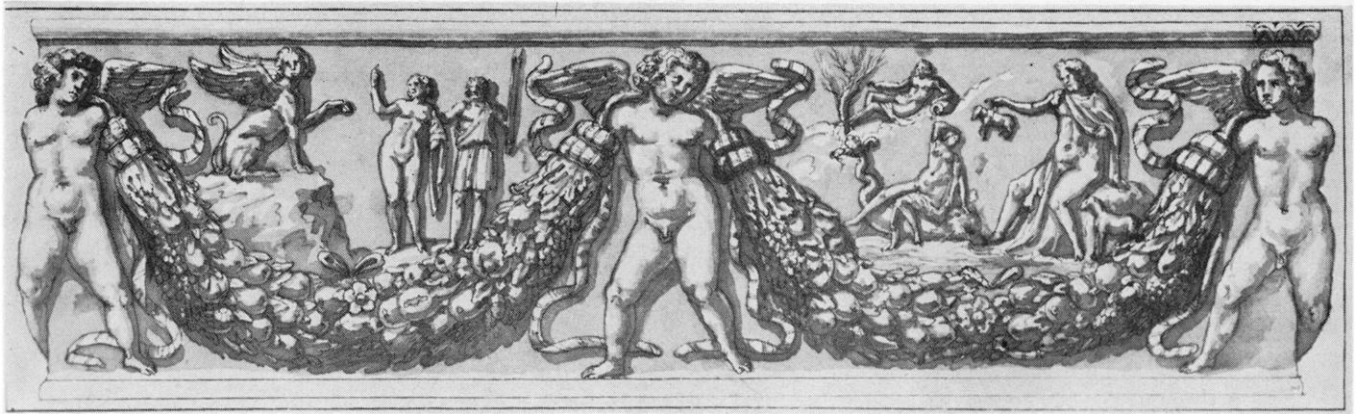
No. 90 (FIG. 36). Three sarcophagi and a cinerarium drawn as a continuous frieze.



No. 92 (FIG. 37). Sarcophagus relief: London, Sir John Soane's Museum.



No. 101 (FIG. 41). Sarcophagus lid: now lost.



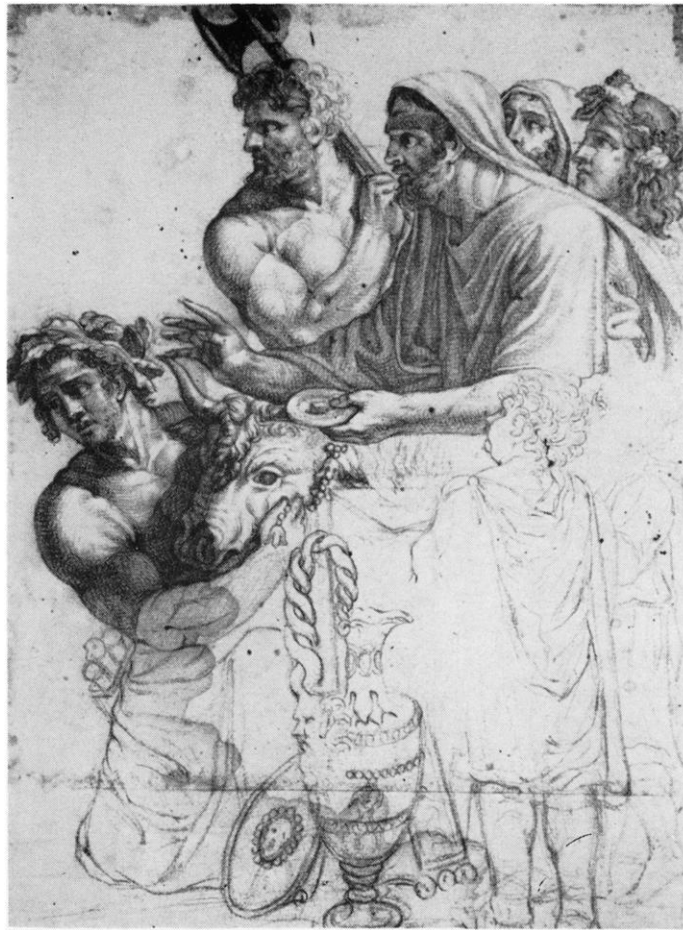
No. 93 (FIG. 38). Sarcophagus relief: Rome, Palazzo Mattei.



No. 94 (FIG. 39). Sarcophagus relief: now lost.



No. 97 (FIG. 40). Relief: Ince Blundell Hall.



No. 117 (FIG. 42). Scene of sacrifice (a cartoon from the antique?).



No. 121 (FIG. 43). Free rendering of a Roman decorative panel (copy of a drawing by Giulio Romano).



No. 122 (FIG. 44). Detail after Giulio Romano's *Triumphal Entry of the Emperor Sigismond* (Mantua, Palazzo del Te).



No. 124 (FIG. 45). Sarcophagus relief: now lost.



No. 125 (FIG. 46). Sarcophagus relief: now lost.



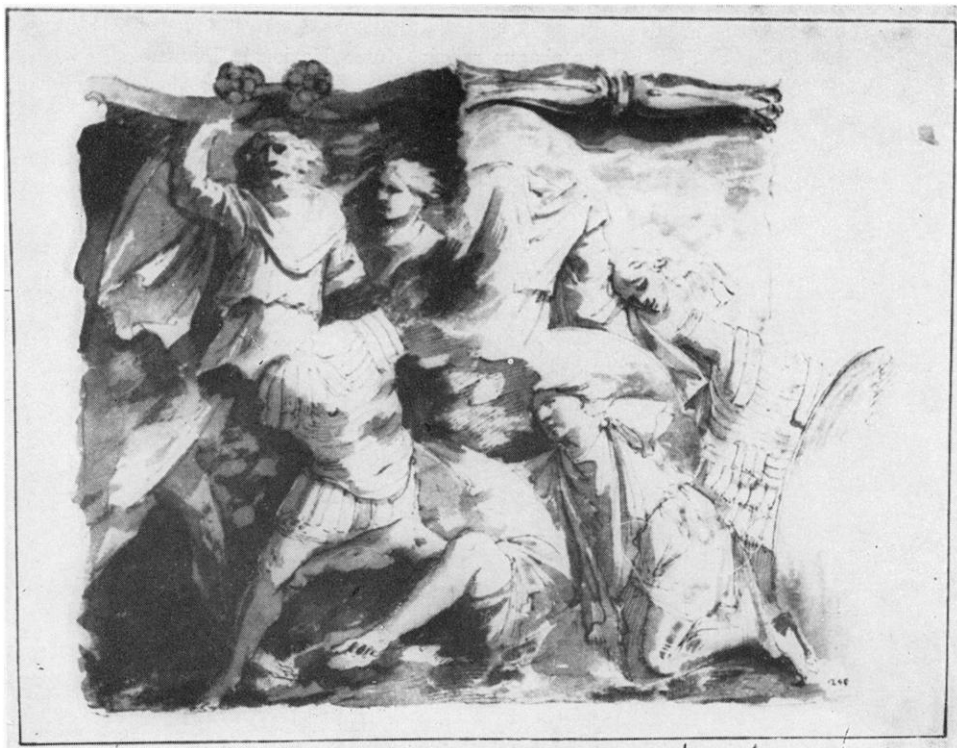
No. 127 (FIG. 47). Sarcophagus relief: Museo Nazionale Romano.



No. 127 (FIG. 48). (Windsor no. 8145) as previous.



No. 127 (FIG. 49). (Museo Nazionale Romano.)



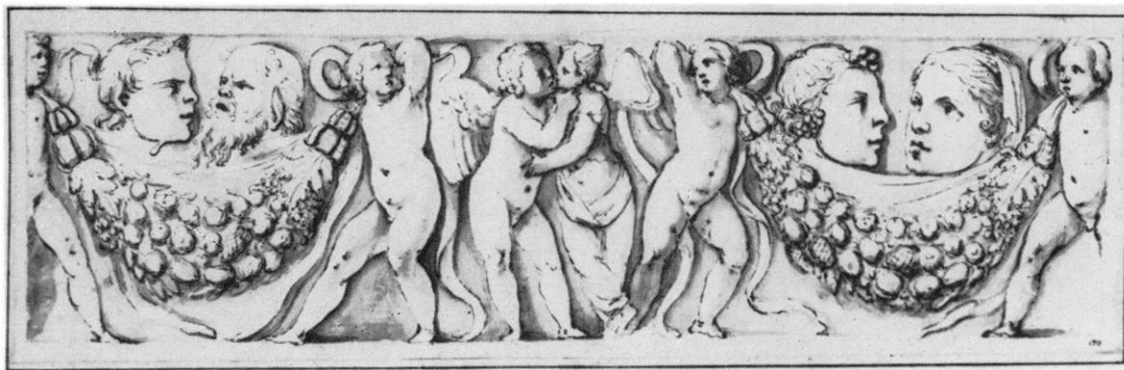
No. 128 (FIG. 50). Frieze with scenes of combat: probably now lost.



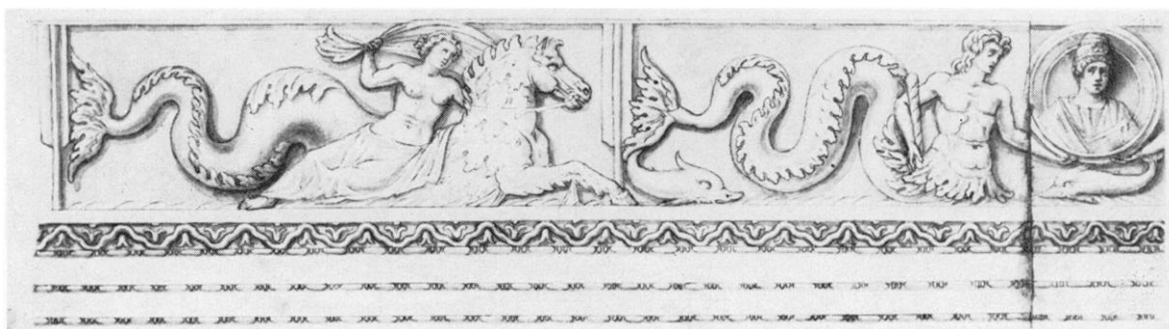
No. 128 (FIG. 51). Probably a restored version (Windsor no. 8217).



No. 131 (FIG. 52). Architectural frieze: Mantua, Palazzo Ducale.



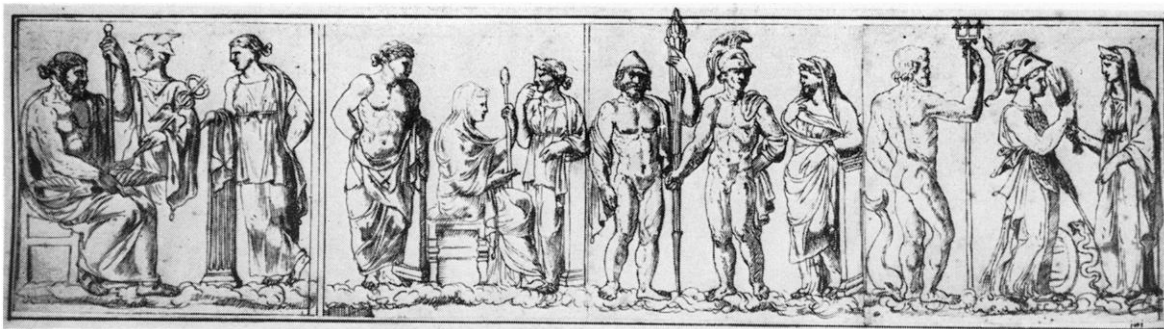
No. 136 (FIG. 53). Sarcophagus relief: Rome, Villa Torlonia-Albani.



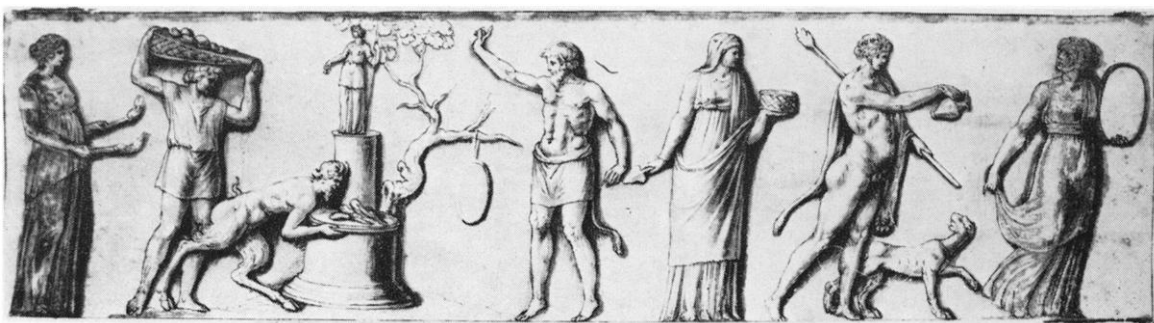
No. 140 (FIG. 54). Section of frieze and architrave: Rome, Museo Nuovo Capitolino.



No. 145 (FIG. 55). Sarcophagus reliefs, Amazonomachy: now lost.



No. 148 (FIG. 56). Altar or base: Museo Capitolino.



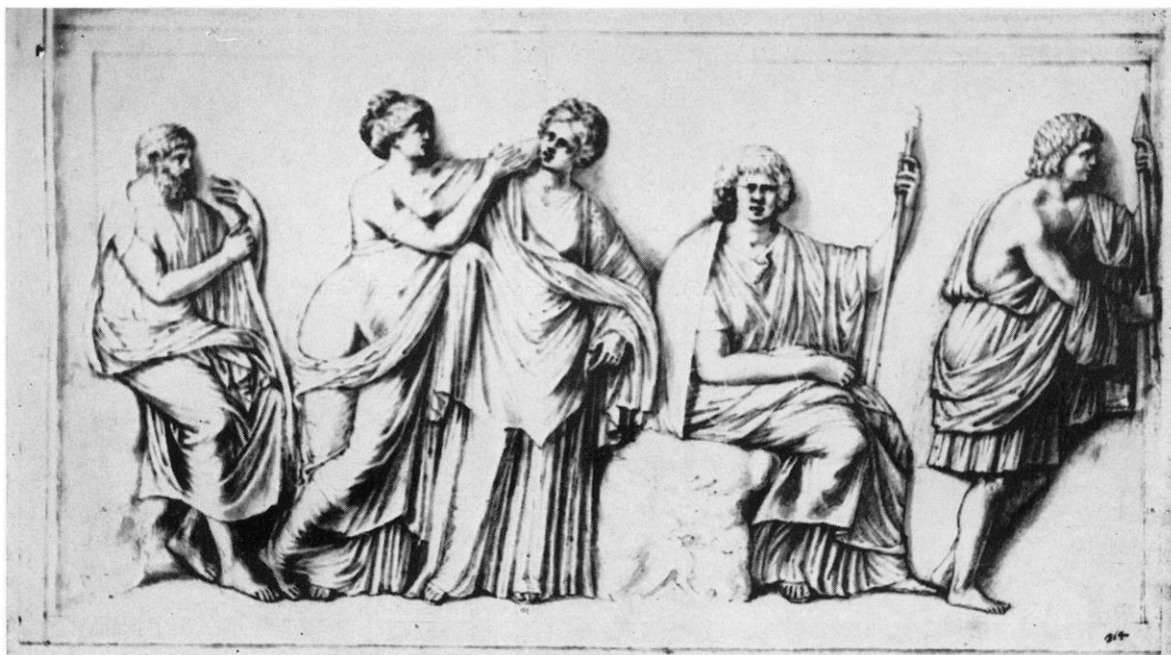
No. 149 (FIG. 57). Sarcophagus relief (?): now lost.



No. 150 (FIG. 58). Section of sarcophagus lid: Wisbech Museum.



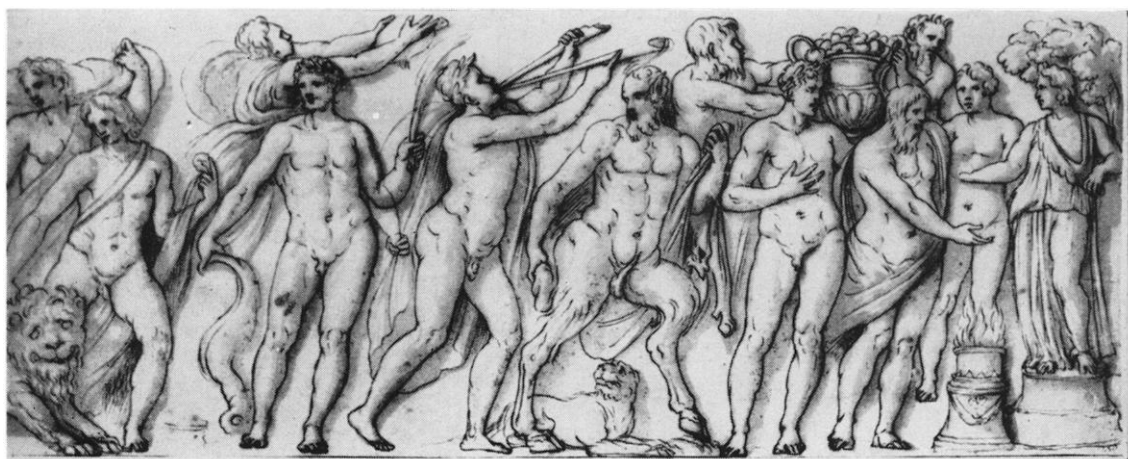
No. 150 (FIG. 59). (Wisbech Museum, Wisbech, England.)



No. 152 (FIG. 60). Panel or base: now lost.



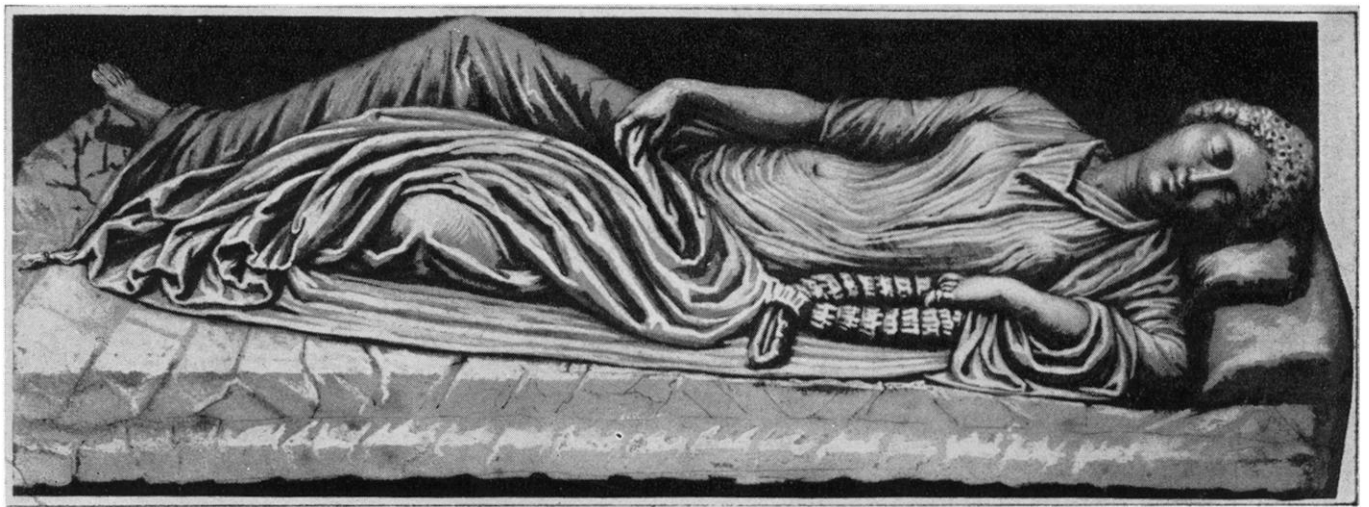
No. 157 (FIG. 61). Sarcophagus relief: now lost.



No. 158 (FIG. 62). Sarcophagus relief: Villa Doria-Pamphili (?).



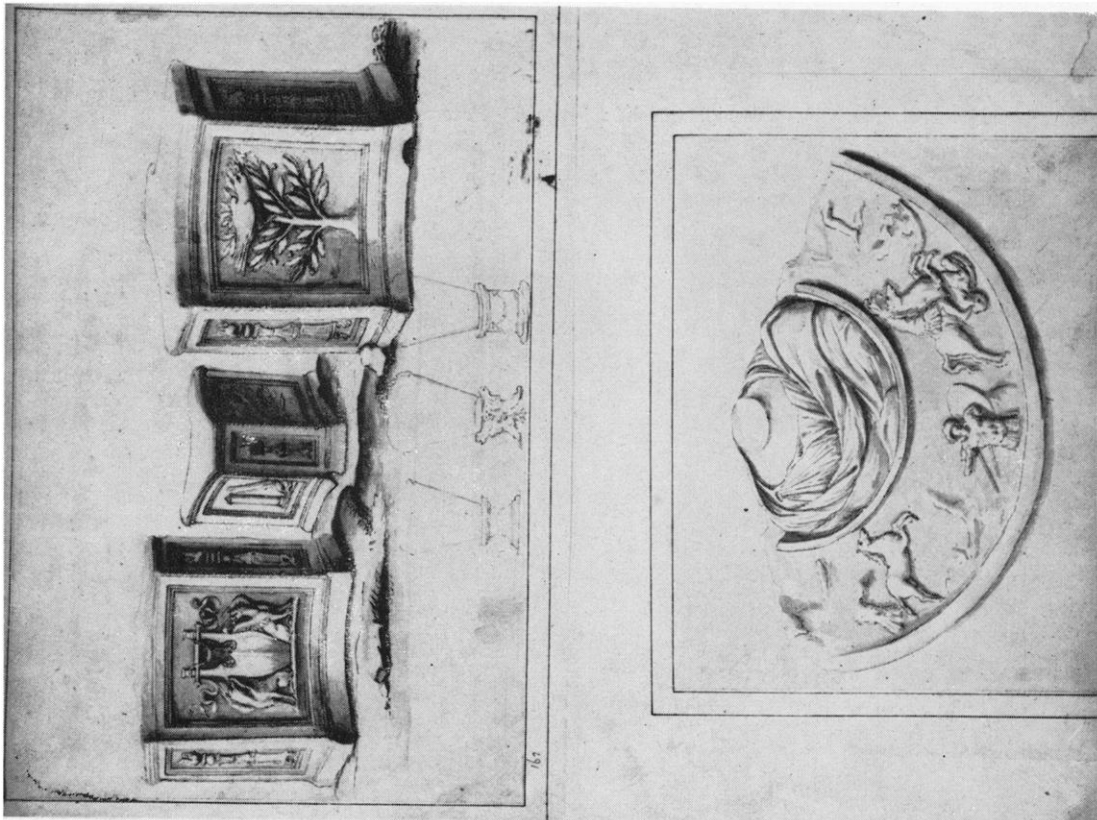
No. 159 (FIG. 63). Sarcophagus relief: Wilton House.



No. 160 (FIG. 64). Sarcophagus lid: (once ?) Frascati, Vigna di Varesi.



No. 161 (FIG. 65). Sarcophagus or historical relief: now lost (?).



Nos. 162, 163 (Fig. 66). Views of an altar or base; tondo bust. Now lost.



No. 176 (Fig. 67). Circular altar or base; Lyon Museum (?).



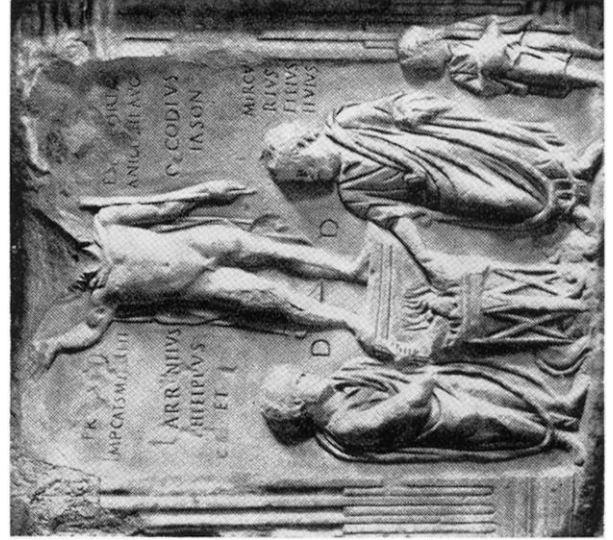
No. 181 (FIG. 68). Relief fragment : London, British Museum.



No. 181 (FIG. 69). (Windsor no. 8667.)



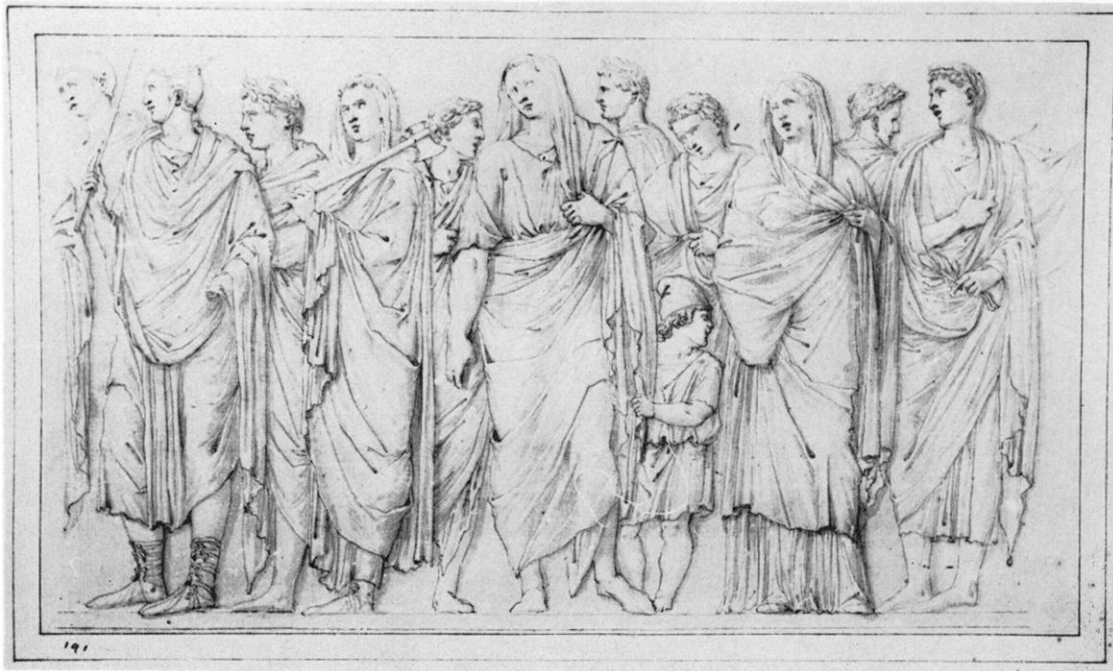
No. 182 (Fig. 71). (Windsor no. 8232.)



No. 182 (Fig. 72). (Naples, Museo Nazionale.)



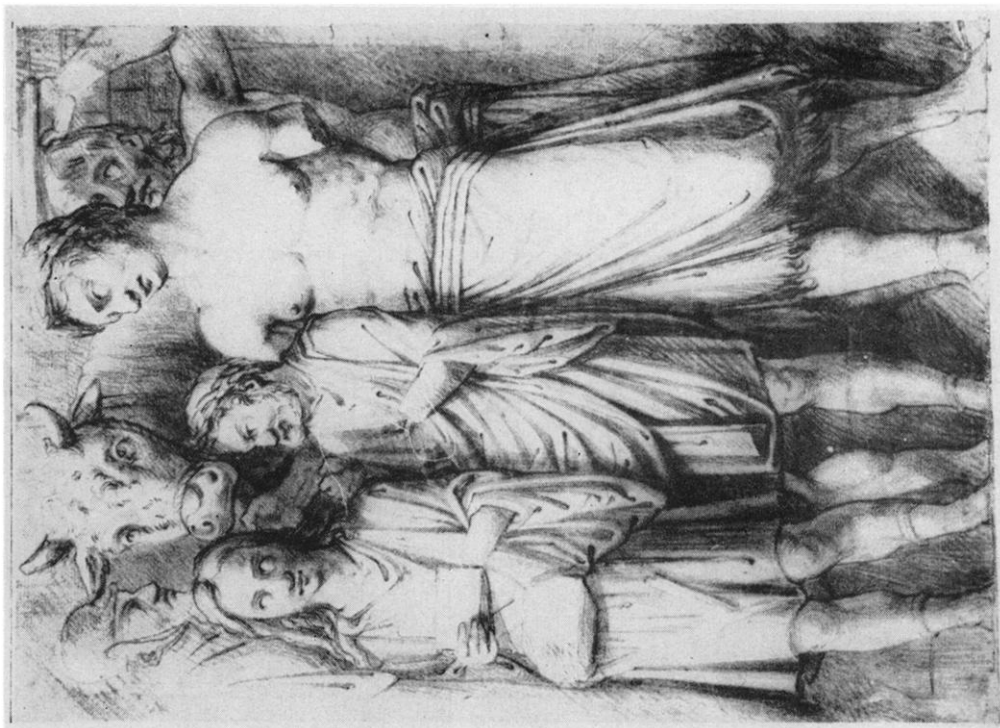
No. 182 (Fig. 70). Votive relief: Naples, Museo Nazionale.



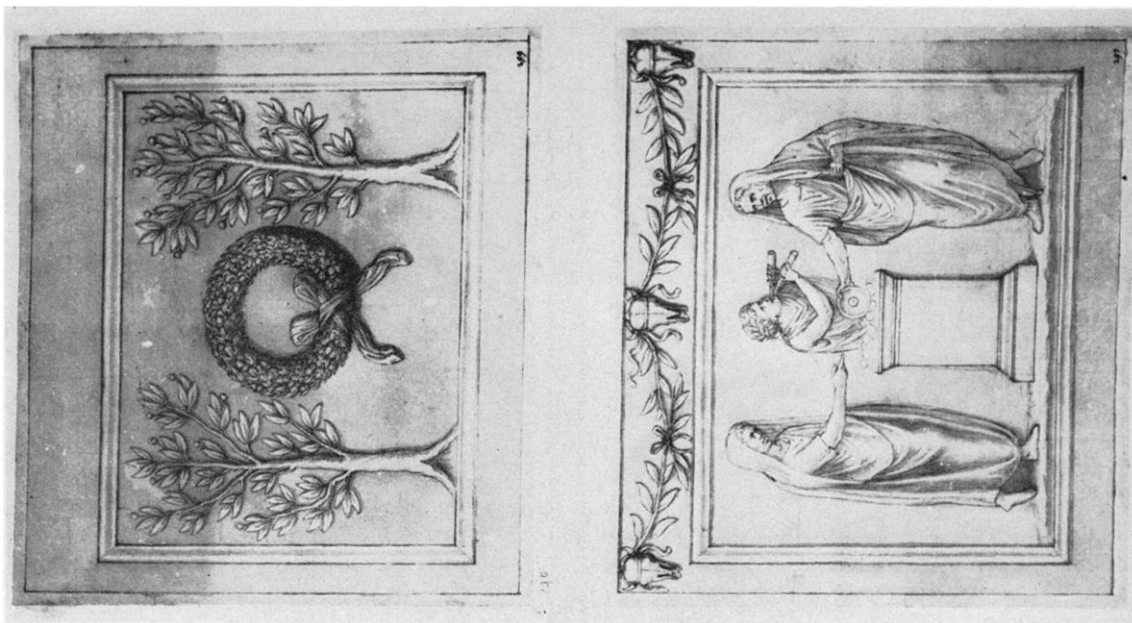
No. 191 (FIG. 73). Processional frieze: Rome, Ara Pacis Augustae.



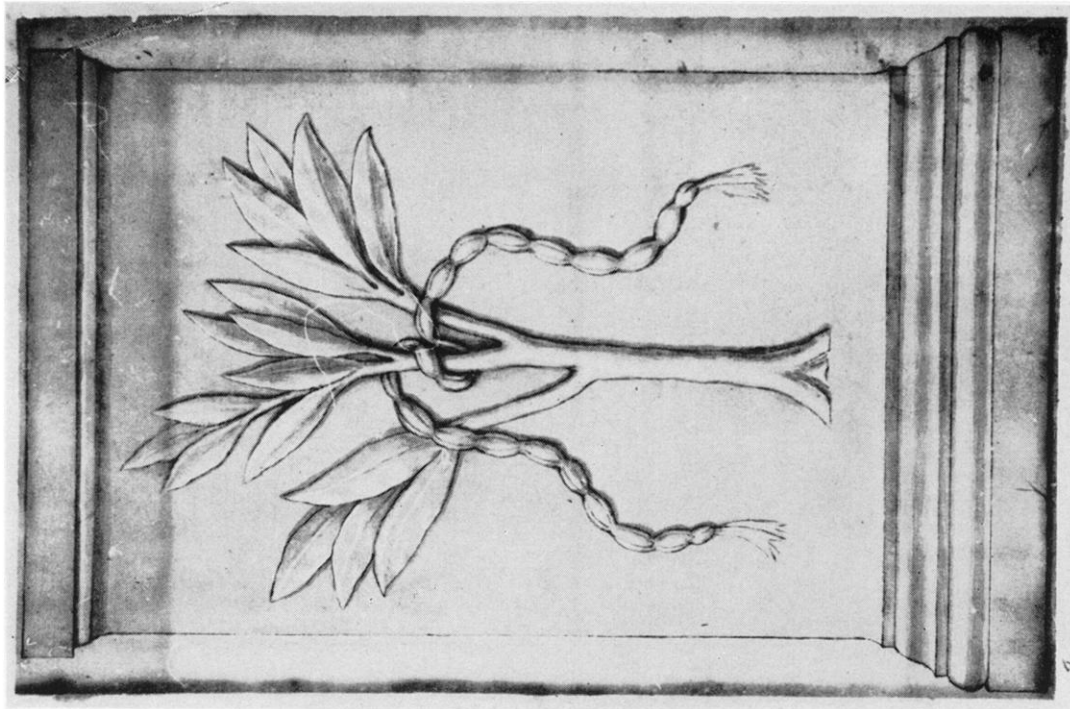
No. 191 (FIG. 74). (Rome, Ara Pacis Augustae.)



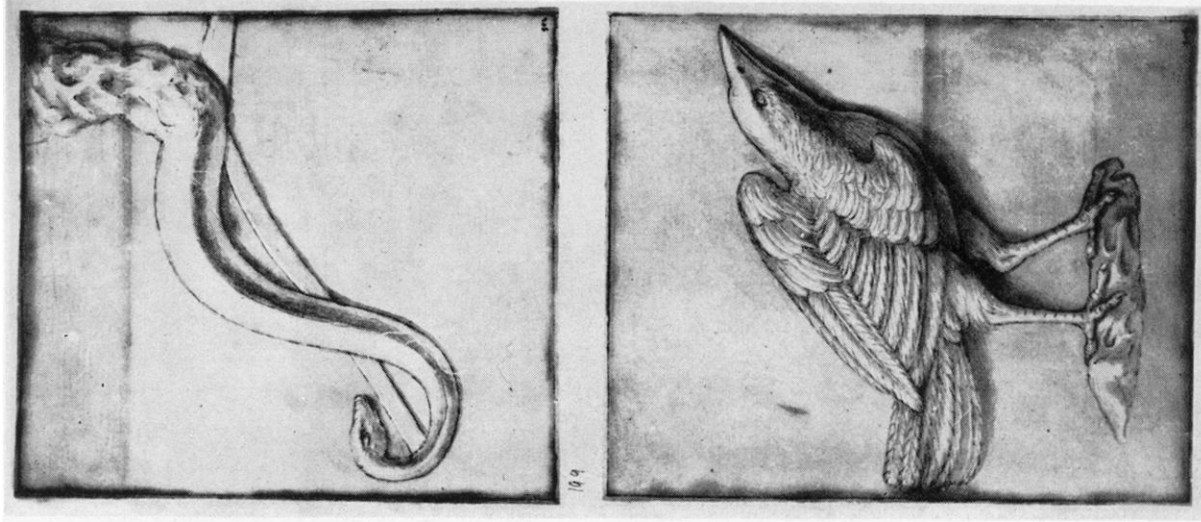
No. 194 (FIG. 75). Detail of an Aurelian triumphal relief: Rome, Palazzo dei Conservatori.



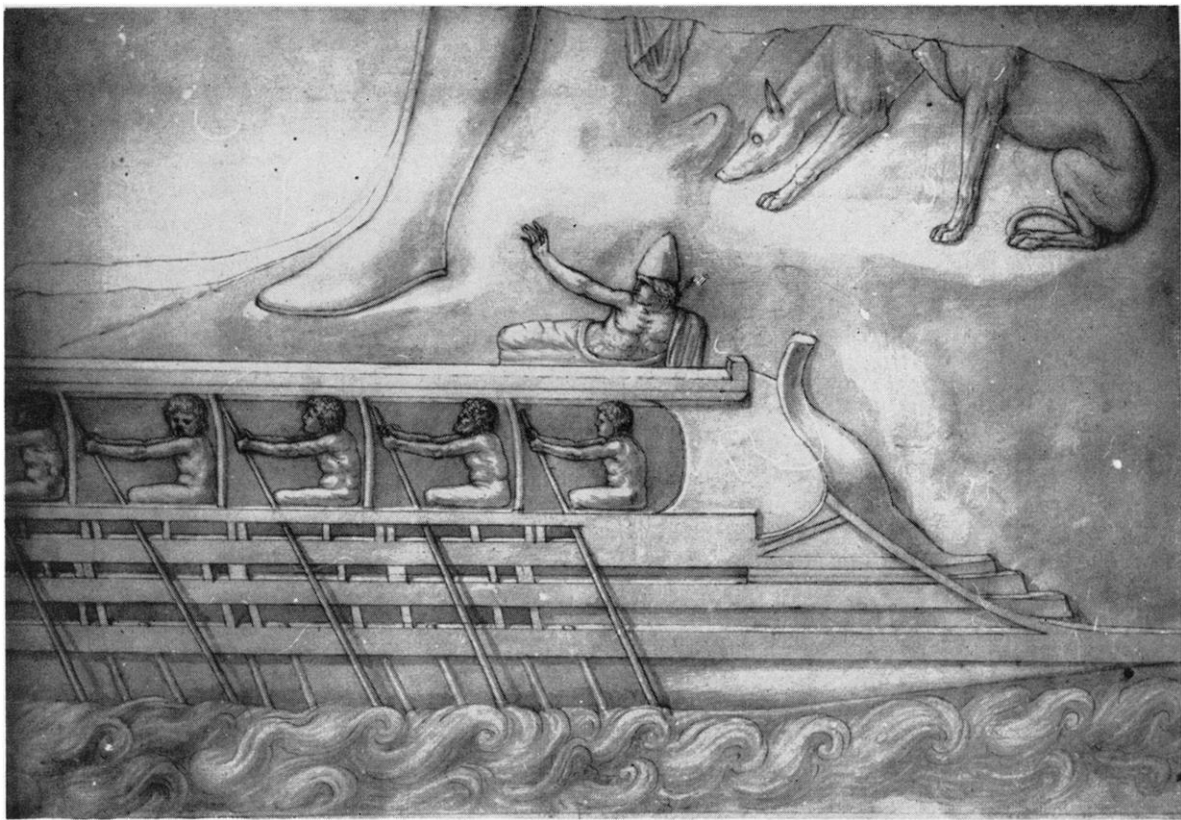
Nos. 196, 197 (FIG. 76). Side and back of an altar to the Lares. Musei Vaticani.



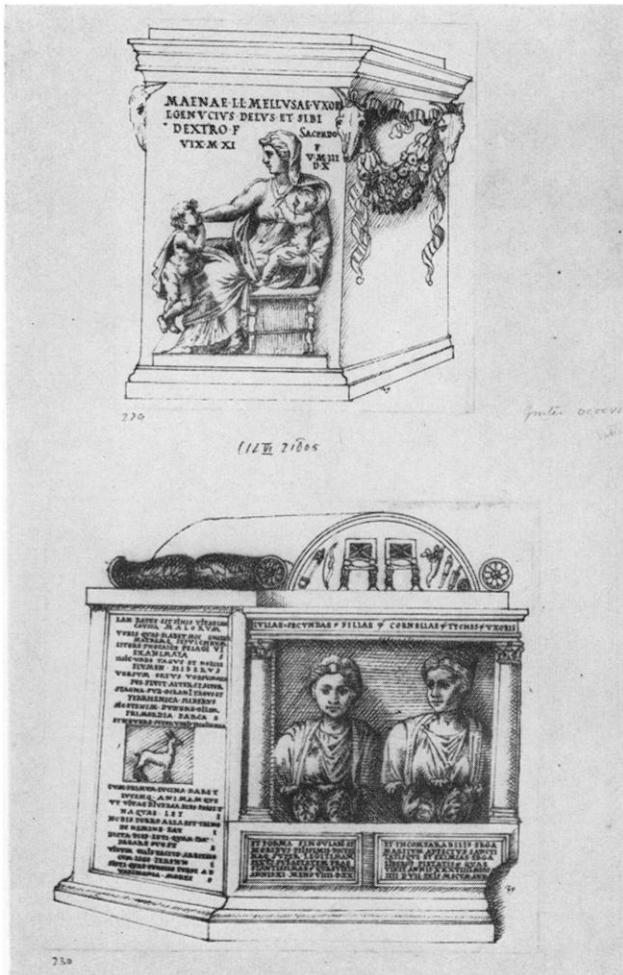
No. 198 (Fig. 77). Side of an altar: now lost (?).



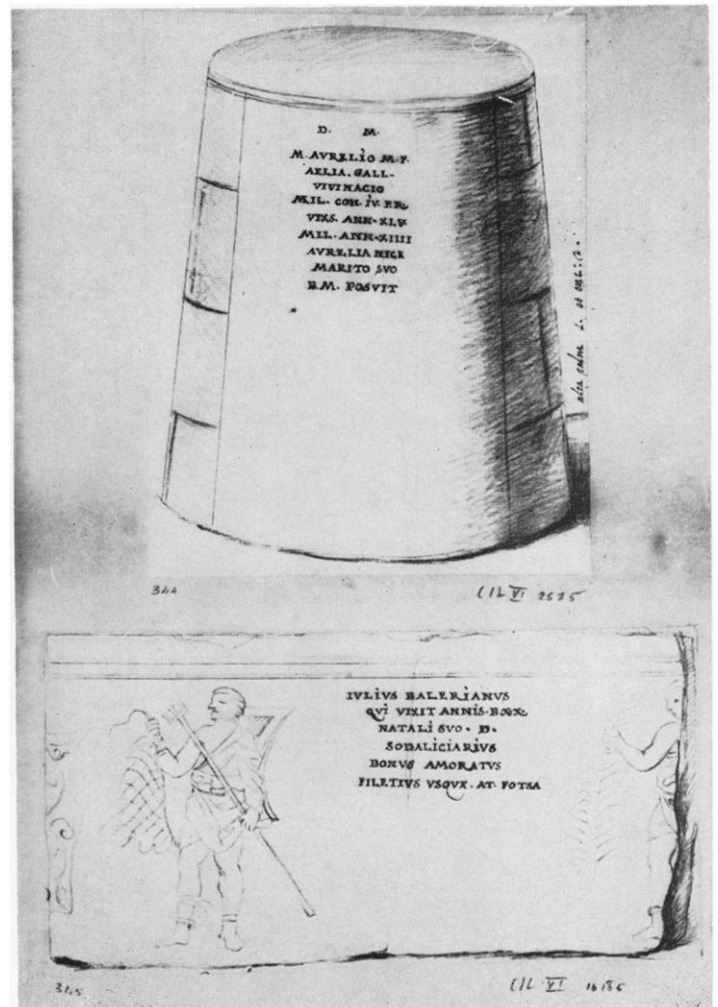
Nos. 199, 200 (Fig. 78). Sides of an altar to Apollo: now lost (?).



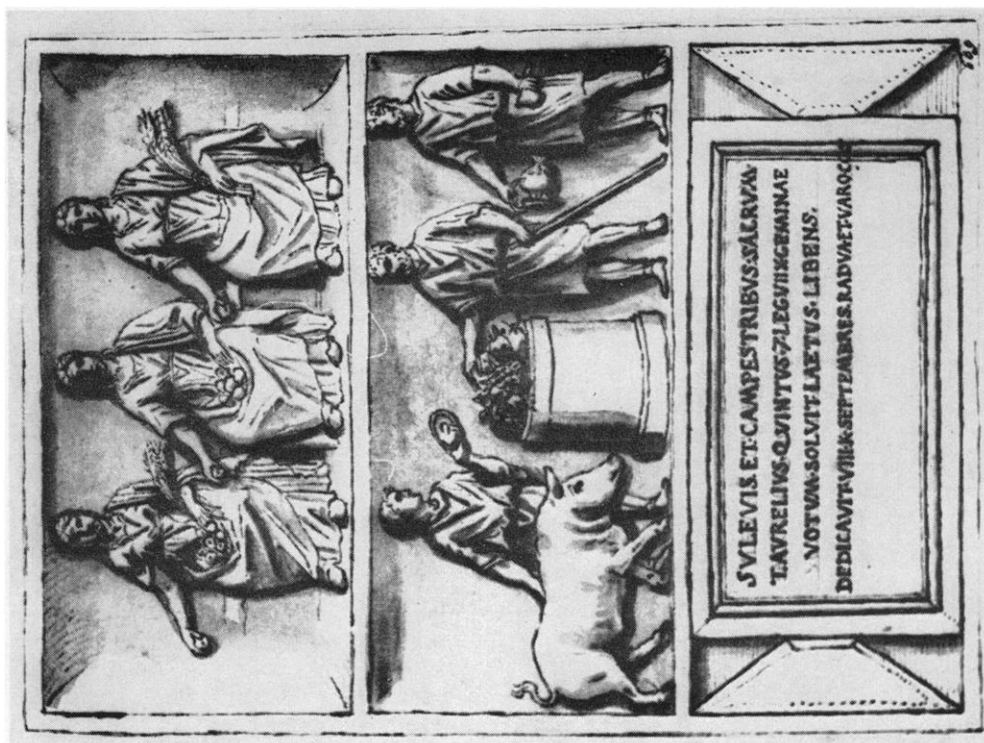
No. 201 (FIG. 79). Fragment of a funerary or votive relief: perhaps Aquila, Museo Civico.



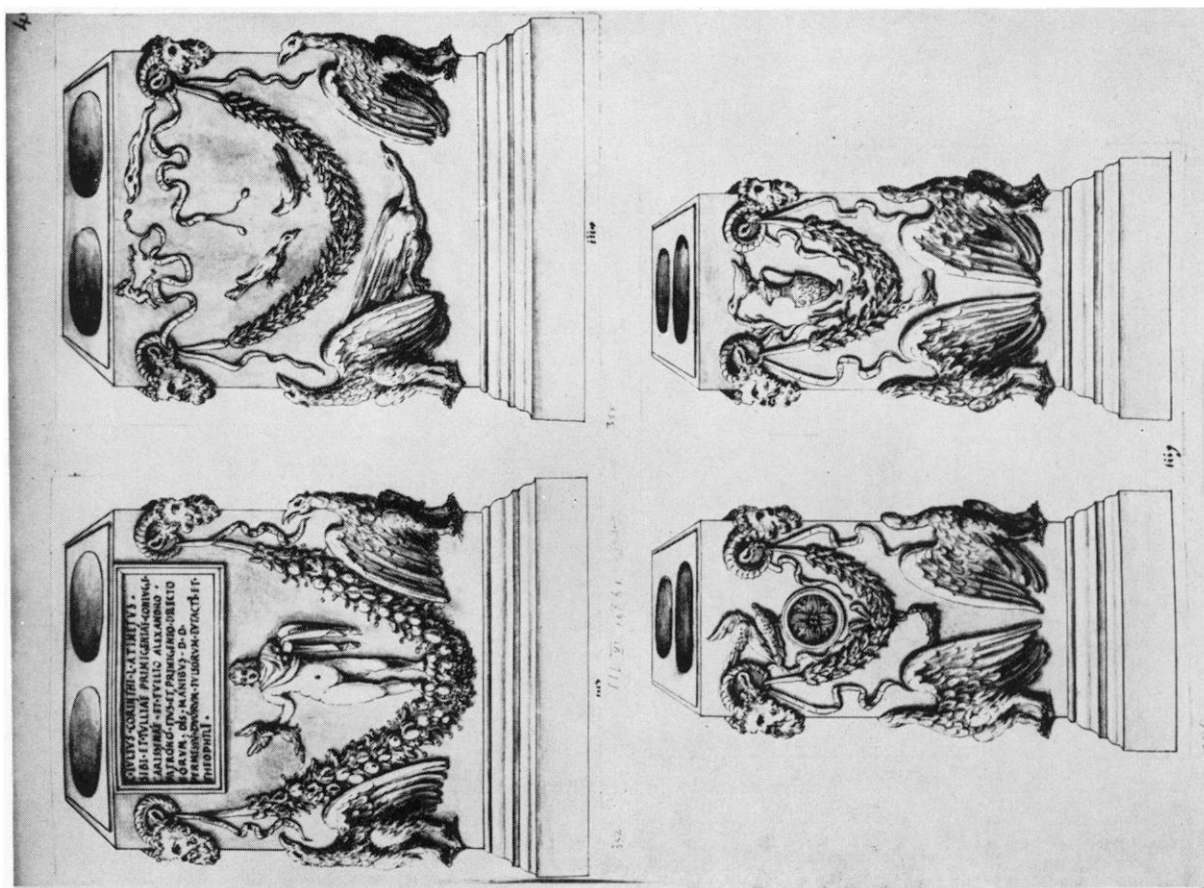
Nos. 229, 230 (FIG. 80). Grave altar or cippus: Musei Vaticani. Cinerarium: (Partly) Musée de Louvre.



Nos. 344, 345 (FIG. 81). Conical urn: Fitzwilliam Museum. Funerary relief: Florence, Museo Archeologico.



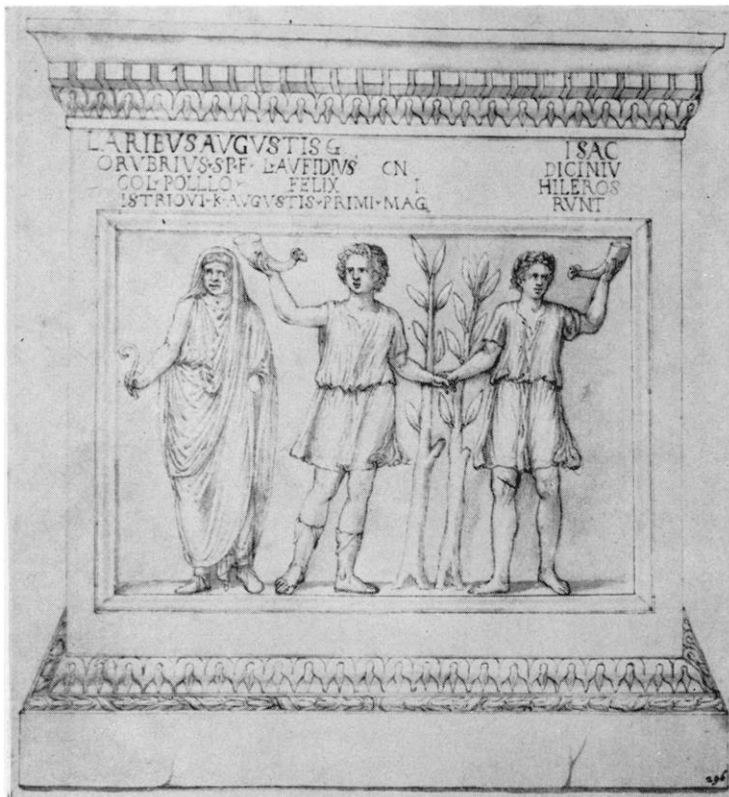
No. 346 (Fig. 82). Votive relief: now lost.



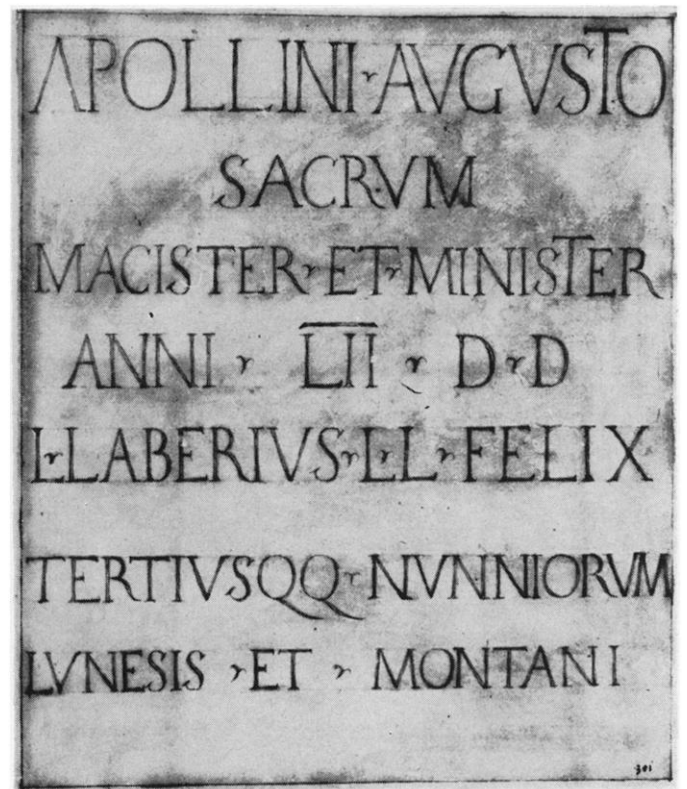
Nos. 354-356 (Fig. 83). Double cinerarium: Rome, Villa Torlonia-Albani.



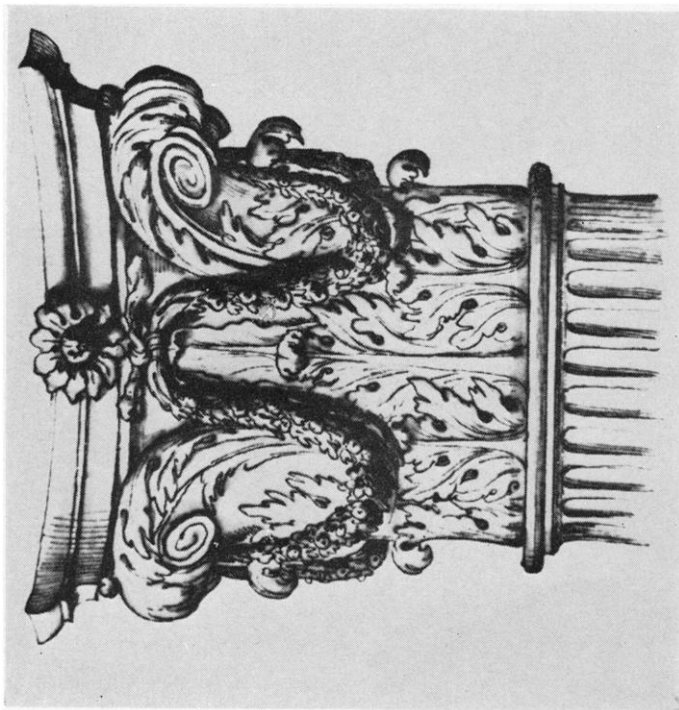
No. 367 (FIG. 84). Votive relief to Jupiter Bronton: Rome, Villa Doria-Pamphili.



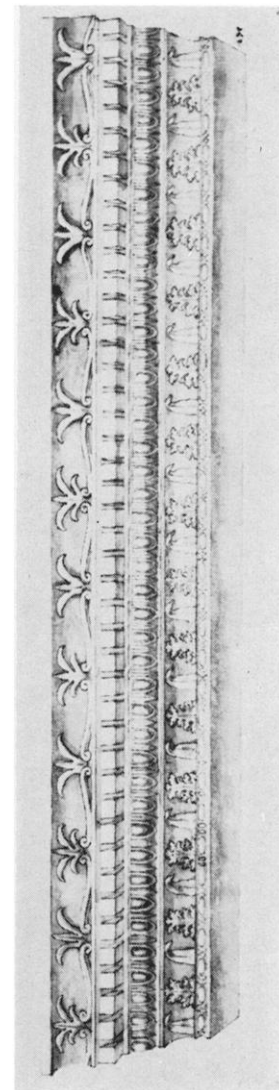
No. 372 (FIG. 85). Altar to the Lares Augusti: Musei Vaticani.



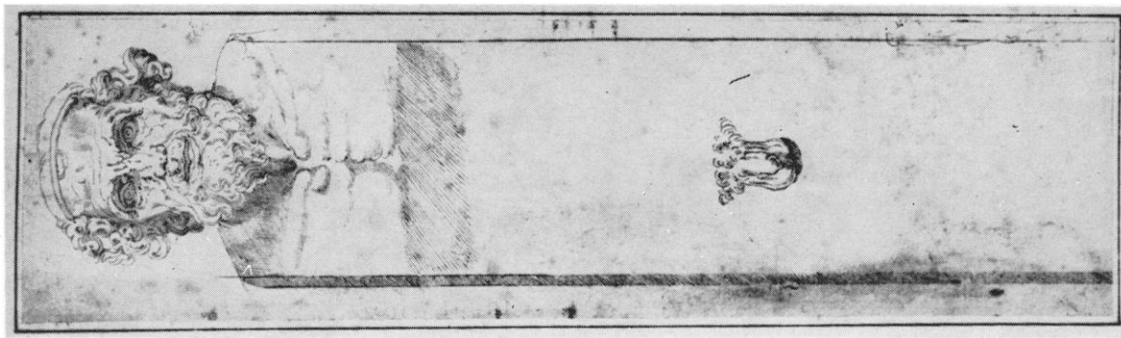
No. 373 (FIG. 86). Altar to Apollo: once Rome, later Florence.



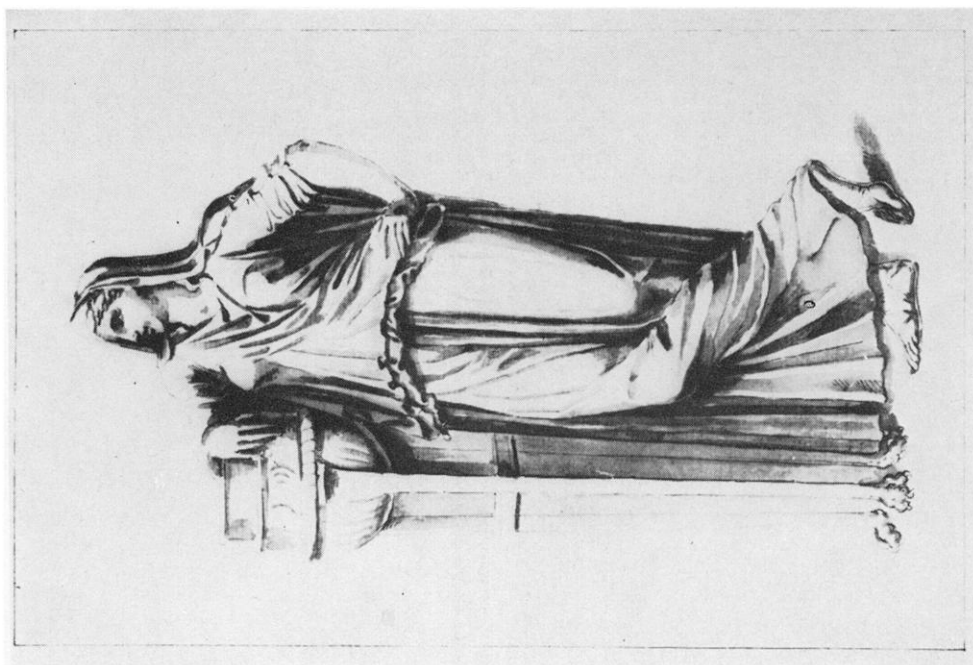
No. 380 (FIG. 87). Corinthian capital: now lost.



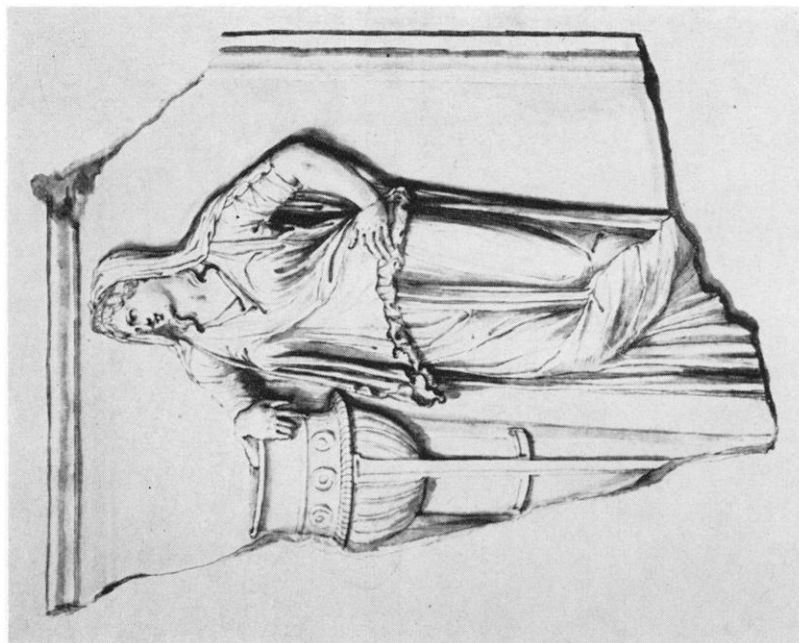
No. 381 (FIG. 88). Section of enriched cornice: now lost.



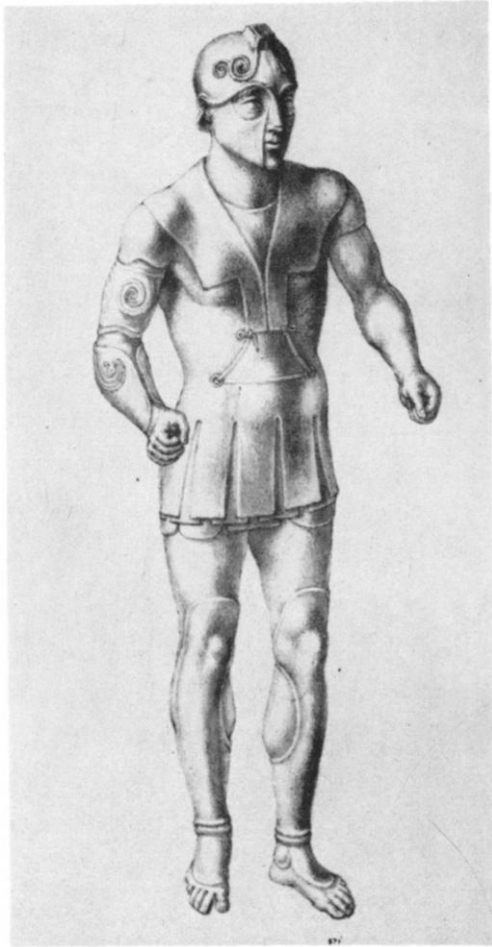
No. 390 (FIG. 89). Herm with portrait of Homer: probably (in cut-down form) Rome, Museo Capitolino.



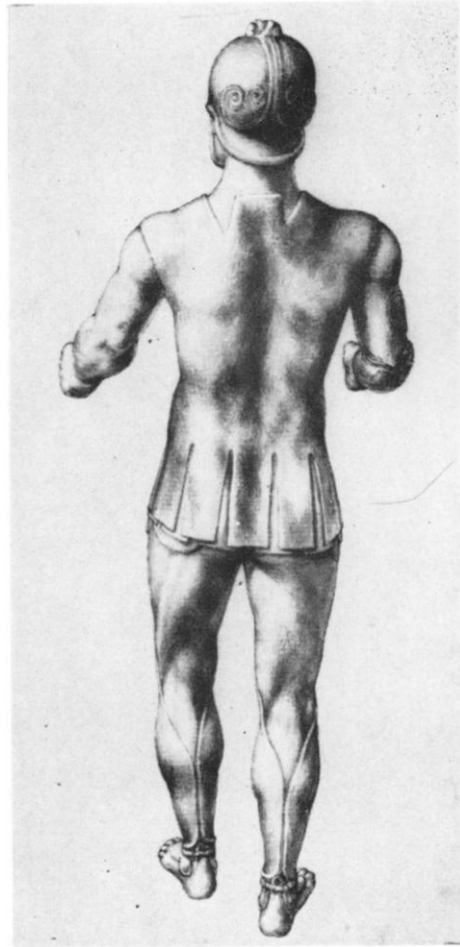
No. 391 (Fig. 90). Relief, woman at tripod: now lost.



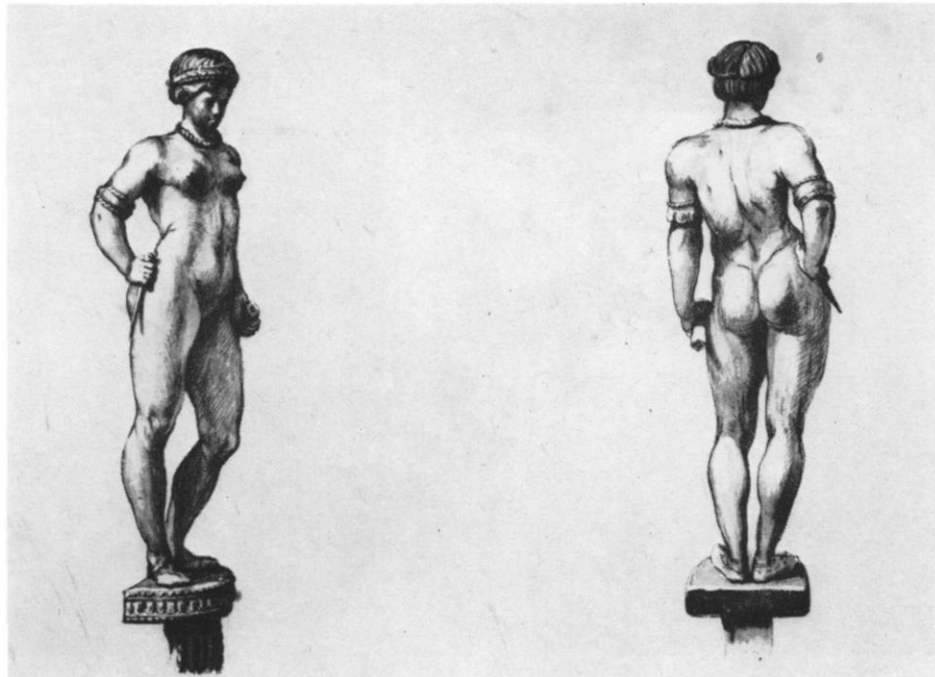
No. 391 (Fig. 91). (Windsor no. 8579.)



No. 404 (FIG. 92). Statuette of a warrior:
now lost.



No. 405 (FIG. 93). Reverse of previous.



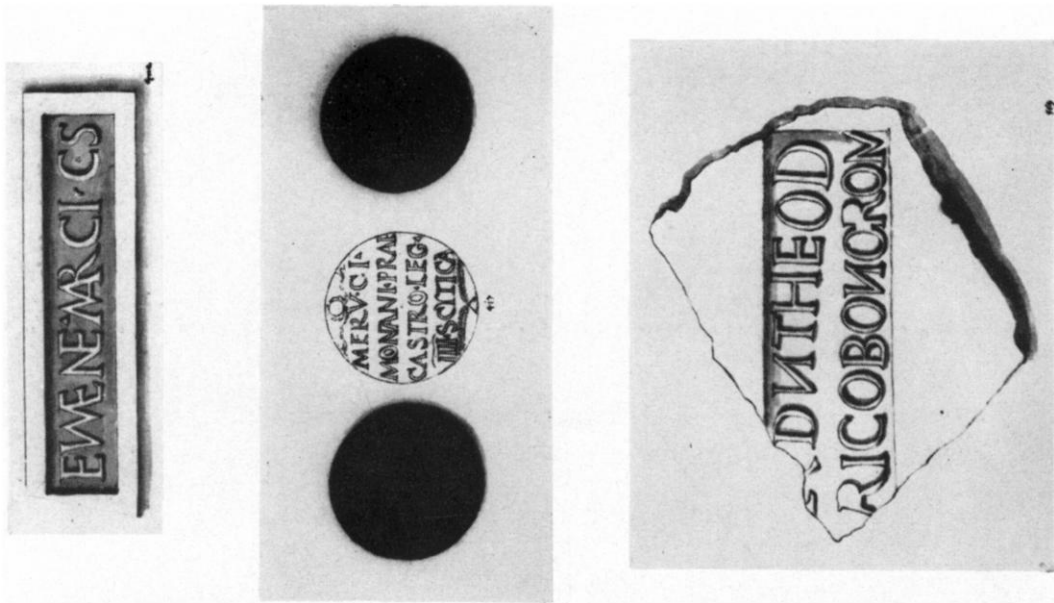
No. 409 (FIG. 94). Bronze handle of a vessel: now lost.



No. 411 (FIG. 95). Funerary cippus: Perugia, Museo Archeologico.



No. 411 (FIG. 96). (Perugia, Museo Archeologico.)



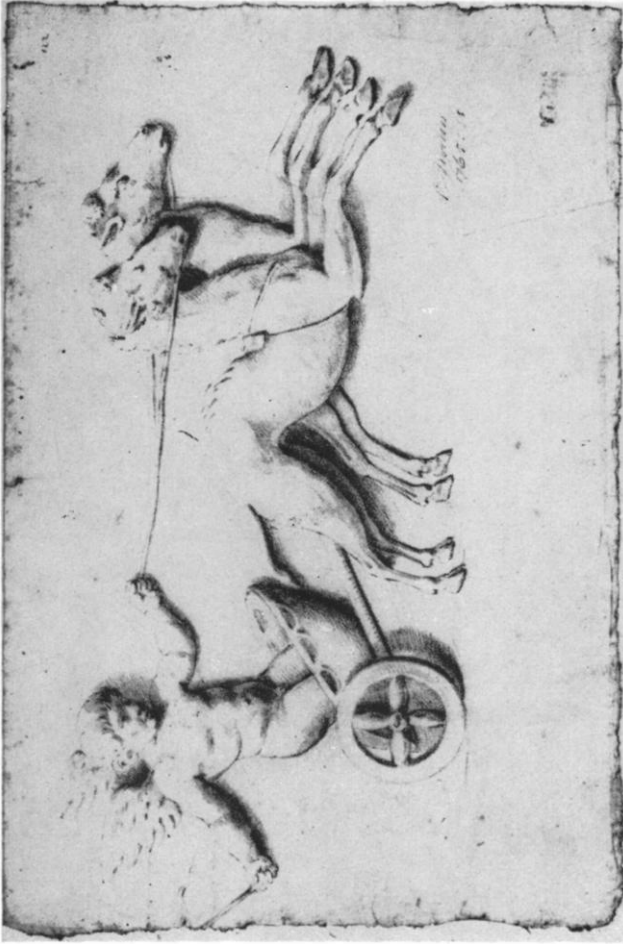
Nos. 479, 480, 481 (FIG. 99). Brick stamp; bronze disc; brick stamp. Now lost.



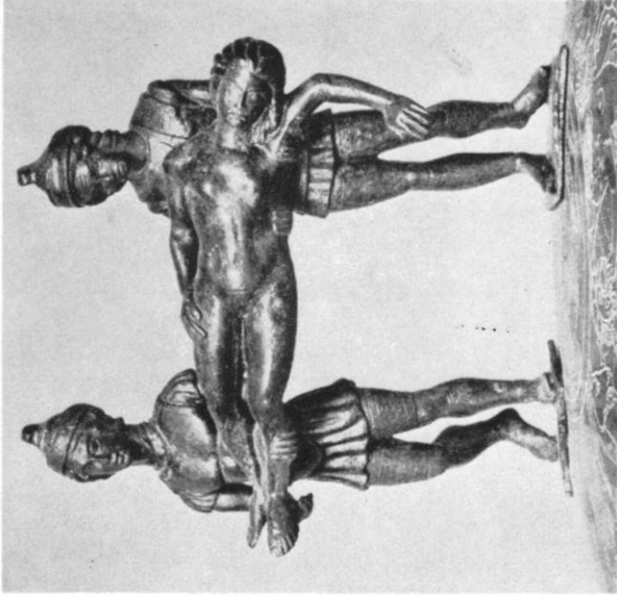
No. 414 (FIG. 97). Roman Fresco, The "Aldobrandini Nuptials": Musei Vaticani.



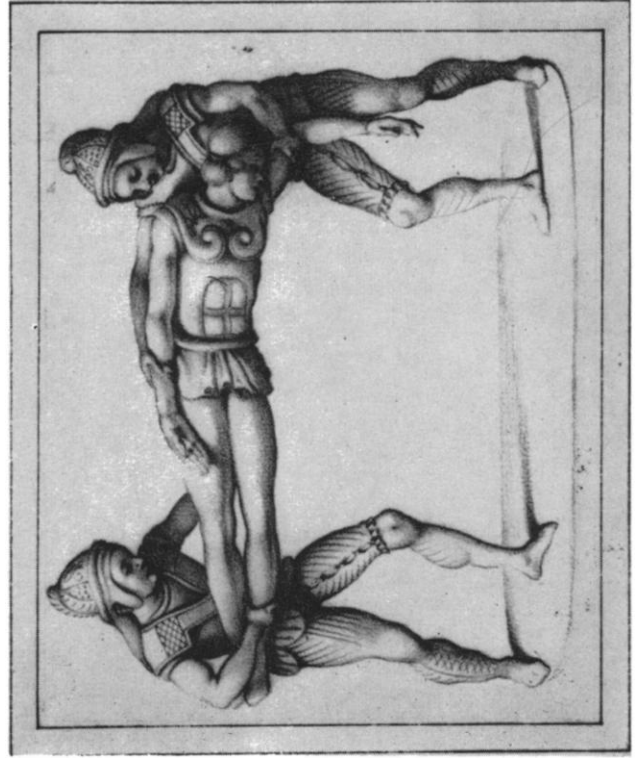
No. 416 (FIG. 98). The reliefs of the Portland vase: London, British Museum.



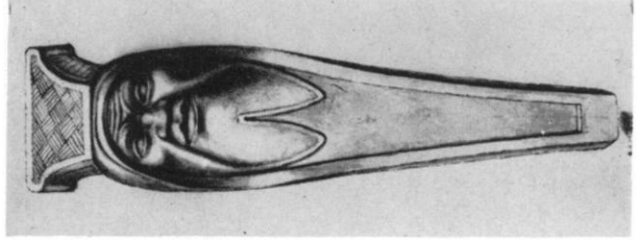
No. 511 (FIG. 100). Relief: probably Musée du Louvre.



No. 514 (FIG. 102). (Rome, Villa Giulia Museum, from Praeneste.)



No. 514 (FIG. 101). Cista handle: Florence, Museo Archeologico (?).



No. 523 (FIG. 103). Furniture support: now lost (?).



The Dal Pozzo-Albani Drawings of Classical Antiquities in the Royal Library at Windsor Castle

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1966

THE DAL POZZO-ALBANI DRAWINGS OF CLASSICAL
ANTIQUITIES IN THE ROYAL LIBRARY AT
WINDSOR CASTLE

CORNELIUS C. VERMEULE, III
Curator of Classical Art, Museum of Fine Arts, Boston

THE AMERICAN PHILOSOPHICAL SOCIETY
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MARCH, 1966

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PREFACE

All that can be said of a mechanical nature, including acknowledgments and thanks, has been expressed in connection with the section of Dal Pozzo-Albani drawings in the British Museum.

The American Philosophical Society, through the Penrose Fund, provided the means in the summer of 1963 to recheck works of art that had not been studied since the search for Dal Pozzo's sources began in 1951. Miss Mary Comstock, Miss Alice Graves and Miss Julia Green of the Museum of Fine Arts have helped prepare this catalogue for publication.

Again, it is an honor to state that Her Majesty the Queen has graciously permitted illustration of the Dal Pozzo drawings at Windsor Castle. The debt to Miss A. H. Scott-Elliott of the Royal Library remains as great, if not greater, than it was when the project was begun. Generous criticism from Donald Strong of the British Museum is mainly responsible for seeing this catalogue into its present form.

C. C. V.

Boston
September, 1964

THE DAL POZZO-ALBANI DRAWINGS OF CLASSICAL ANTIQUITIES IN THE ROYAL LIBRARY AT WINDSOR CASTLE

CORNELIUS C. VERMEULE, III

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INTRODUCTION

1. THE ARRANGEMENT OF THE DRAWINGS AT WINDSOR

This catalogue deals with ten of the volumes in the Royal Library from the collection of Cassiano dal Pozzo and his family, 834 separate drawings in all. In addition, some drawings are cited as being in a miscellaneous volume from the Dal Pozzo collection at Windsor, a book called *Disegni di varie antichità, Nettuno* (Windsor A 31). Of the principal ten volumes, the first nine comprise most of the drawings Dal Pozzo commissioned from artists working in Rome in the two generations before his death in 1657. The tenth volume (Windsor A 52) contains 120 drawings that Dal Pozzo must have purchased as a group, drawings of sarcophagi executed between 1590 and 1605. In the following catalogue this volume is described after the nine volumes of later drawings, despite the fact that its Windsor inventory numbers start with 7994. The inventory numbers of the first nine volumes run from 8145 through 8860.

These ten volumes of *bassi rilievi antichi* were placed in their present bindings in the reign of George III, at some date after the royal acquisition of 1762. Dal Pozzo had arranged his *Museum Chartaceum* according to subjects represented in the reliefs, and, despite reshuffling by his nephews and the Albani curators, the main nine volumes at Windsor preserve much of the sequence and flavor of his arrangement. A Concordance at the end of this catalogue relates one set of his numbers, those on the drawings themselves, to the modern inventory numbers. These numbers on the drawings were designed to remind Dal Pozzo that a given set of drawings all stemmed from a single monument. The 500 odd *Museum Chartaceum* drawings that the Albani family retained at least until 1775 and that are now in the British Museum (*Trans. Amer. Philos. Soc.* 50, 5), despite greater rearrangement, also retain some of the thematic sequence which Cassiano dal Pozzo imparted to his collection.

2. MECHANICS OF THE PRESENT CATALOGUE

The Dal Pozzo-Albani drawings at Windsor Castle have been illustrated in the three following studies of the *Museum Chartaceum*. Since there is no need to repeat certain illustrations, the fact that a drawing has appeared in one of the three earlier studies is indicated by the letters and Roman numeral preceding the following citations:

- A: "The Dal Pozzo-Albani Drawings of Classical Antiquities. Notes on their Content and Arrangement." *ArtB* 38: 31-46, 1956.
- B: "Aspects of Scientific Archaeology in the Seventeenth Century. Marble Reliefs, Greek Vases, Manuscripts, and Minor Objects in the Dal Pozzo-Albani Drawings of Classical Antiquities." *PAPS* 102: 193-214, 1958.
- I: *The Dal Pozzo-Albani Drawings of Classical Antiquities in the British Museum*. *TAPS* 50, 5, 78 pp., 103 figs., 1960.

These letters and the numeral are placed after the folio and catalogue numbers. The numeral II stands for the catalogue that follows here and indicates the drawing in question is illustrated. An asterisk (*) marks the illustration of a photograph of the actual or a comparable ancient object. In one or two cases it marks the illustration of a Franks (British Museum) drawing from the Dal Pozzo-Albani collection, one not reproduced in I.

Selection of the illustrations for this catalogue (II) has been determined by artistic and archaeological considerations. An effort has been made to show nearly all the different hands involved in producing the drawings. "Lost" monuments are given preference, in hopes that they may be rediscovered and because they are not accessible in modern books and collections of photographs. Naturally, in large series of drawings, such as the Column of Marcus Aurelius or the frieze in

the Forum of Nerva (Transitorium), only a representative illustration appears, since modern photographs and drawings of these monuments are available everywhere.

The terms "now lost" and "present location unknown" or "present location uncertain" are designed to reflect only the degrees of doubt in my mind as to whether or not a monument still exists. Large reliefs not seen since the Seicento have eluded nearly two centuries of modern cataloguing and are probably for the most part destroyed, but there is no reason a sarcophagus recorded as late as 1880 in Matz-Duhn and then lost sight of should not turn up in a palazzo, an English park, or a New York auction gallery at any moment. The number of sarcophagi "rediscovered" for William Randolph Hearst in the first four decades of the present century is a measure of the likelihood a monument recorded for Dal Pozzo will reappear again.

3. A FURTHER APPRAISAL OF CASSIANO DAL POZZO

In his patronage of young artists and in his understanding of scientific archaeology, Cassiano dal Pozzo (died 1657) remains a most unusual figure for the generations that saw the development of the High Baroque in Italian art and architecture. Dal Pozzo was a thorough humanist, who thought and wrote about the Greek and Roman statues, busts, reliefs, vases, and minor antiquities recorded for him by major and minor

artists of his age. One important difference between his *Museum Chartaceum* and other sixteenth- through eighteenth-century collections of drawings after the antique is that Dal Pozzo strove to maintain the highest level of visual beauty and accuracy in the drawings he assembled. Washes and colors are used to complement the outlines, which themselves are firm statements of what the marbles and bronzes meant, rather than quick sketches for an individual's memory. Drawings in the *Museum Chartaceum* can be inaccurate, and they often betray execution at the hands of artists of the Counter Reformation, but they well served the purpose of references, to which later artists or archaeologists could turn when seeking inspiration from or when codifying aspects of antiquity.

Dal Pozzo's *Museum Chartaceum* was the last major collection of drawings made before the statues and reliefs of Rome began to be scattered, to France with the Mazarin collection, to England with the earlier generations of lordly travelers to Mediterranean lands, to Naples with the heirs of the Farnese family, or to Florence with the last of the Medici. Time and again archaeologists of the last hundred years could trace a monument no further from the Renaissance down toward modern times than in the *Museum Chartaceum*. Despite the proliferation of the photographic picture-book or the photograph library, Cassiano's collection is still a needed source, a tribute indeed to a project initiated 350 years ago.

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ABBREVIATIONS OF PERIODICALS AND SERIAL PUBLICATIONS MOST FREQUENTLY REFERRED TO

For other abbreviations see *American Journal of Archaeology* 69: 201-206, 1965

- AA. *Archäologischer Anzeiger*
- AJA. *American Journal of Archaeology*
- AM. *Mitteilungen des deutschen archäologischen Instituts, Athenische Abteilung*
- ArchEspArq. *Archivo Español de Arqueología*
- ArchZeit. *Archäologische Zeitung*
- ArtB. *Art Bulletin*
- BdA. *Bollettino d'Arte*
- BrBr. *Brunn-Bruckmann, Denkmäler*
- BullComm. *Bollettino della Commissione Archeologica Comunale di Roma*
- CIG. *Corpus Inscriptionum Graecarum*
- CIL. *Corpus Inscriptionum Latinarum*
- Class.Rev. *Classical Review*
- EA. *Photographische Einzelaufnahmen antiker Sculpturen*
- JdI. *Jahrbuch des (k.) deutschen archäologischen Instituts*
- JHS. *Journal of Hellenic Studies*
- JOAI. *Jahreshefte des österreichischen archäologischen Instituts*
- JRS. *Journal of Roman Studies*
- JWarb. *Journal of the Warburg and Courtauld Institutes*
- Mél.d'arch.etd'hist. *Mélanges d'archéologie et d'histoire de l'École Française de Rome*
- PAPS. *Proceedings of the American Philosophical Society*
- PBSR. *Papers of the British School at Rome*
- RendPontAcc. *Atti della Pontificia Accademia Romana di Archeologia, Rendiconti*
- RM. *Mitteilungen des deutschen archäologischen Instituts, Römische Abteilung*
- TAPS. *Transactions of the American Philosophical Society*
- Wpr. *Winckelmannsprogramm (Berlin, etc.)*

VOLUME I (A 40:155)

(Drawings Numbers 8145–8255)

Fol. 1; No. 8145. (I) THE LUDOVISI BATTLE SARCO-
PHAGUS. Rome, Museo Nazionale Romano. (For
history and references, see under BRITISH MUSEUM =
TAPS 50, 5, Fol. 114, No. 127.)

Fol. 2; No. 8146. SARCOPHAGUS RELIEF: COMBAT
BETWEEN ROMANS AND BARBARIANS, set between two
trophies and groups of German prisoners. Rome,
Villa Borghese (a somewhat mutilated sarcophagus
front, set behind the soda fountain within the entrance;
numbered XIX) (Reinach, *Rép. rel.* 2: 170, no. 4;
P. G. Hamberg, *Studies in Roman Imperial Art*, 179
ff., pl. 41, Copenhagen, Ejnar Munksgaard, 1945;
Rodenwaldt, *Jdl* 51: 90, note 7, 1936; *idem*, *AbhBerl*
3: 24 ff., pl. 10, 1935).

The Wolfegg Codex drawing (fol. 30r31 above) is
labeled “*da santo piero*”; see also Bober, *Aspertini*, 69.

Fol. 3; No. 8147. SARCOPHAGUS (OR DECORATIVE)
RELIEF: BATTLE BETWEEN ROMAN AND GALLIC
CAVALRY, AMAZONS AND IDEAL FIGURES. Rome, Villa
Doria-Pamphili, recessed into a facade of the Casino
(Matz-Duhn, no. 3320; Rodenwaldt, *AbhBerl* 3: 24,
pl. 8, 1935; Hamberg, *Studies in Roman Imperial Art*,
188). Matz-Duhn cites this drawing.

Fol. 4; No. 8148. SARCOPHAGUS RELIEF: BATTLE OF
GREEKS AND AMAZONS. Rome, Palazzo Salviati (the
left front). (See under BRITISH MUSEUM = *TAPS*
50, 5, Fol. 64, no No.)

Fol. 5; No. 8149. SARCOPHAGUS RELIEF: BATTLE
BETWEEN GREEKS AND AMAZONS (ACHILLES AND
PENTHESILEA). Rome, (formerly) in the garden of
the German Archaeological Institute (and very dam-
aged) (see under BRITISH MUSEUM = *TAPS* 50, 5,
Fol. 139, No. 156).

Also drawn as XVIII, Fol. 74; No. 8067; and Tresham,
no. 313.

Fol. 6; No. 8150. SARCOPHAGUS RELIEF: SUBMISSION
OF BARBARIANS TO A VICTORIOUS GENERAL. Vatican,
Belvedere, no. 39 (see under BRITISH MUSEUM =
TAPS 50, 5, Fol. 106, No. 116).

Also drawn as Nos. 8069, 8244–8246; BRITISH MUSEUM
= *TAPS* 50, 5, Fol. 137, No. 154 (Michaelis, *Jdl* 5: 22,
note 61, 1890: drawing by Giambattista Franco, 1510–1580).

Fol. 7; No. 8151. THE COLUMN OF MARCUS
AURELIUS: THE WRITING VICTORY. Rome, Piazza
Colonna (Reinach, *Rép. rel.* 1: 311, nos. 68, 69).

For the Column of Marcus Aurelius in general, see D. E.
Strong, *Roman Imperial Sculpture*, 100, nos. 102 ff.; G.
Becatti, *Colonna di Marco Aurelio*, Milan, Editoriale
Domus, 1957; Vermeule, *AJA* 60: 315–318, 1956; C.
Caprino, A. M. Colini, G. Gatti, M. Pallottino, and P.
Romanelli, *La Colonna di Marco Aurelio*, Rome, Bret-
schneider, 1955.

Fol. 8; No. 8152. COLUMN OF MARCUS AURELIUS:
THE EMPEROR SACRIFICING; TROOPS ON THE MARCH;
etc. (Reinach, *Rép. rel.* 1: 304, nos. 40, 41).

Fol. 9; No. 8153. COLUMN OF MARCUS AURELIUS:
ATTACK ON A BARBARIAN HUT (Reinach, *Rép. rel.* 1:
307, nos. 52, 53).

Fol. 9; No. 8154. COLUMN OF MARCUS AURELIUS:
BARBARIAN WOMEN AND CHILDREN LED INTO CAP-
TIVITY (Reinach, *Rép. rel.* 1: 326, no. 127).

Fol. 10; No. 8155. (II) COLUMN OF MARCUS
AURELIUS: THE MIRACLES OF THE RAIN (Reinach,
Rép. rel. 1: 299 f., nos. 22–24).

Fol. 11; No. 8156. COLUMN OF MARCUS AURELIUS:
A COUNCIL OF GERMAN ELDERS (Reinach, *Rép. rel.* 1:
328, nos. 136 f.).

Fol. 11; No. 8157. COLUMN OF MARCUS AURELIUS:
LEGIONARIES AND AUXILIARIES PUTTING GERMAN
CAVALRY TO ROUT (Reinach, *Rép. rel.* 1: 306, nos.
48 f.).

Fol. 12; No. 8158. COLUMN OF MARCUS AURELIUS:
LEGIONARIES STORM A GERMAN SETTLEMENT (unfin-
ished drawing) (Reinach, *Rép. rel.* 1: 310, nos. 65 f.).

Fol. 12; No. 8159. COLUMN OF MARCUS AURELIUS:
SCENES OF COMBAT AND VICTORY (Reinach, *Rép. rel.*
1: 302 f., nos. 34–36, first half).

Fol. 13; No. 8160. COLUMN OF MARCUS AURELIUS:
SUPPLICATING GERMANS, AND LEGIONARIES IN THE
FOREGROUND (Reinach, *Rép. rel.* 1: 329, no. 139 ?).

Fol. 13; No. 8161. COLUMN OF MARCUS AURELIUS:
AN (EASTERN ?) EMISSARY TO MARCUS AURELIUS
(Reinach, *Rép. rel.* 1: 308 f., nos. 58 f.).

Fol. 14; No. 8162. COLUMN OF MARCUS AURELIUS:
THE IMPERIAL STAFF AND LEGIONARIES PREPARING A
CAMP (Reinach, *Rép. rel.* 1: 324, nos. 120 f.).

Fol. 14; No. 8163. COLUMN OF MARCUS AURELIUS:
AN IMPERIAL SACRIFICE (BACKGROUND) AND LEGION-
ARIES MARCHING (Reinach, *Rép. rel.* 1: 304, nos. 40 f.).

Fol. 15; No. 8164. COLUMN OF MARCUS AURELIUS:
ROMAN CAVALRY (Reinach, *Rép. rel.* 1: 296, nos. 8 f.,
variation in right of 9).

Fol. 15; No. 8165. COLUMN OF MARCUS AURELIUS:
AUXILIARY (EASTERN ?) CAVALRY (Reinach, *Rép. rel.*
1: 318, nos. 97 f.).

Fol. 16; No. 8166. COLUMN OF MARCUS AURELIUS:
ROMAN CAVALRY WITH SUPPLIES (Reinach, *Rép. rel.*
1: 323, nos. 115 f.).

Fol. 16; No. 8167. COLUMN OF MARCUS AURELIUS: ROMAN LEGIONARIES WITH BOOTY WAGONS (Reinach, *Rép. rel. 1*: 327 f., nos. 134 f.).

Fol. 17; No. 8168. COLUMN OF MARCUS AURELIUS: ROMAN LEGIONARIES WITH PRISONERS BEFORE THE EMPEROR AND MARCHING WITH BOOTY (Reinach, *Rép. rel. 1*: 302, nos. 33 f.).

Fol. 17; No. 8169. COLUMN OF MARCUS AURELIUS: LEGIONARIES BRING PRISONERS AND HEADS BEFORE THE EMPEROR (Reinach, *Rép. rel. 1*: 314 f., nos. 82 f.).

Fol. 18; No. 8170. COLUMN OF MARCUS AURELIUS: LEGIONARIES LEADING CAPTIVES ON A CART (Reinach, *Rép. rel. 1*: 329, nos. 141 f.).

Fol. 18; No. 8171. COLUMN OF MARCUS AURELIUS: GERMAN MEN AND WOMEN BEING LED INTO CAPTIVITY (Reinach, *Rép. rel. 1*: 321, nos. 107 f.).

Fol. 19; No. 8172. COLUMN OF MARCUS AURELIUS: LEGIONARIES BURN AND PLUNDER A GERMAN VILLAGE (Reinach, *Rép. rel. 1*: 308, no. 55).

Fol. 19; No. 8173. COLUMN OF MARCUS AURELIUS: LOOTING OF A VILLAGE (an elaboration of the previous scene) (Reinach, *Rép. rel. 1*: 301, nos. 28 f.).

Fol. 20; No. 8174. COLUMN OF MARCUS AURELIUS: THE EMPEROR AND LEGIONARIES CROSSING A PONTOON BRIDGE (Reinach, *Rép. rel. 1*: 319, nos. 99 f.).

Fol. 20; No. 8175. COLUMN OF MARCUS AURELIUS: LEGIONARIES, CAVALRY ON THE MARCH WITH SUPPLIES (a fuller view of no. 8166, above) (Reinach, *Rép. rel. 1*: 322 f., nos. 114 ff.).

Fol. 21; No. 8176. COLUMN OF MARCUS AURELIUS: THE EMPEROR AND LEGIONARIES RECEIVING AUXILIARIES AT A RIVER (Reinach, *Rép. rel. 1*: 298, nos. 15 f.).

Fol. 21; No. 8177. COLUMN OF MARCUS AURELIUS: AN IMPERIAL PROCLAMATION BEING READ TO THE TROOPS (Reinach, *Rép. rel. 1*: 310 f., nos. 66 f.).

Fol. 22; No. 8178. COLUMN OF MARCUS AURELIUS: THE EMPEROR DELIVERS AN *Adlocutio* TO THE LEGIONARIES (Reinach, *Rép. rel. 1*: 323, nos. 117 f.).

Fol. 22; No. 8179. COLUMN OF MARCUS AURELIUS: "THE SPY ENTERING THE GATE" (A sentinel announces dangers to Marcus Aurelius) (Reinach, *Rép. rel. 1*: 325, nos. 123 f.).

Fol. 23; No. 8180. COLUMN OF MARCUS AURELIUS: THE EMPEROR AND HIS LEGIONS CROSS THE DANUBE (Reinach, *Rép. rel. 1*: 295, nos. 4-6: 5 and 6 are reversed by Reinach).

Folio sheets 7-23 (drawings 8151 through 8180) are from another book and have been bound in this volume. The folio sheets are narrower and have green instead of yellow color on the outside edges (as the Nettuno volume: A. 31, no. 196 = Michaelis, no. XIII). Otherwise they appear uniform and contemporary.

Fol. 24; No. 8181. (A) THE APOTHEOSIS OF THE EMPEROR TITUS (A.D. 79-81). Rome, Arch of Titus, the relief in the vault of the passageway (Reinach, *Rép. rel. 1*: 276, no. 1, backwards; K. Lehmann-Hartleben, *BullCom* 62: 89 ff., 1934; E. S. Strong, *La scultura romana*, 115, fig. 74, Florence, Alinari, 1923-1929).

See also under no. 8184; and D. E. Strong, *Roman Imperial Sculpture*, 94, nos. 59 f.

Fol. 25; No. 8182. (B) A STATE PROCESSION. (This civic relief is evidently now lost. The whole scene has been much mutilated, but the horse at the upper left might suggest a scene of apotheosis or a procession with images on a ferculum.)

The spacing of the figures and the styles of hair and beards indicate a date in the Hadrianic period. Compare the historical relief at Chatsworth House and the Hadrianic reliefs in the Curia in Rome, the balustrades from the Forum (Strong, *La scultura romana*, 212, fig. 125; M. Hammond, *MAAR* 21: 127 ff., 1953).

Fol. 26; No. 8183. (II*) A CIRCULAR BASIS (FUNERARY MONUMENT OF A CHARIOTEER IN HIS QUADRIGA, ATTENDED BY EROTES). Rome, Villa Torlonia-Albani (*EA*, no. 4019).

Other drawings: Reinach, *L'Album de Pierre Jacques*, fol. 3. In the middle of the sixteenth century this relief was in the Cesi garden, near St. Peter's, where it probably remained until sold to the Albani family about 1720.

Fol. 27; No. 8184. THE TWO PASSAGEWAY RELIEFS OF THE ARCH OF TITUS. (In the upper drawing, the procession with Titus in his quadriga, Virtus, leading the horses, appears relatively intact: compare Reinach, *Rép. rel. 1*: 274, no. 2.)

Other drawings: Sangallo (Huelsen) fol. 60a; Cod. Berol. (Huelsen, *Dosio*) p. 21; Wolfegg, fols. 48r, 50r; Poussin, Stockholm, National Museum (Ladendorf, *Antikenstudium*, pl. 49), Chantilly Museum (Ladendorf, p. 173).

Verso: VOTIVE RELIEF OF EPITYNCHANUS TO THE FOUNTAINS AND NYMPHS. Rome, Museo Capitolino (see under BRITISH MUSEUM = *TAPS* 50, 5, Fol. 49, No. 368).

Fol. 28; No. 8185. (A) TRIUMPHAL RELIEF: "LUCIUS VERUS" RECEIVING THE SUBMISSION OF DANUBIAN (?) BARBARIANS. Rome, Villa Torlonia sulla Via Nomentana (V. Cianfarani, *BullComm* 73: 235-254, 1949-1950, 1953; Strong, *La scultura romana*, 257, fig. 164; *idem*, *Art in Ancient Rome* 2: 118, fig. 419, New York, Charles Scribner's, 1928; M. Wegner, *JdI* 53: cols. 167 f., fig. 3, 1938; Matz-Duhn, no. 3526; Montfaucon 3, Suppl.: pl. 4; Reinach, *Rép. rel. 1*: 249, no. 1).

Other drawings: Tresham, no. 270.

According to an unfounded legend, this relief was formerly built into the Arco di Portogallo on the Via Flaminia (Corso) (S. Stucchi, *BullComm* 73: 103, note 20, 1949-1950, 1953). It was first noticed when brought to the Palazzo Savelli. The head of Lucius Verus appears to be a restoration, and the relief is probably early Antonine, belonging to an arch erected by Antoninus Pius in honor

of Hadrian. The association with the Arco di Portogallo arises from the fact that the arch was nearby, where the Via di Pietra meets the Piazza Sciarra.

Fol. 29; No. 8186. RELIEF OF A WRITING VICTORY AND A BOUND NORTHERN BARBARIAN. This is probably the base of a column on a triumphal arch, very likely (but not positively) the front of the second socle from the left on the Colosseum side (North) of the Arch of Constantine in Rome. The hands may be restored in this drawing; on the socle they are now broken away (*NumCirc* 61: col. 300, note 4, 1953; H. P. L'Orange, A. von Gerkan, *Der spätantike Bildschmuck des Konstantinsbogens*, pl. 296, no. 17, Berlin, W. de Gruyter, 1939).

The number 78 inked on this drawing falls in the middle of the series assigned by one of the Dal Pozzo family or the Albani to the drawings of the Arch of Constantine.

Fol. 30; No. 8187. (II) AURELIAN TRIUMPHAL RELIEF: *Rex Datus* (The coronation of a vassal king by the emperor in the presence of the Roman army). Rome, Attic of the Arch of Constantine (L'Orange, von Gerkan, *Der spätantike Bildschmuck des Konstantinsbogens*, pl. 46a; Hamberg, *Studies in Roman Imperial Art*, 83 ff., pl. 13; Strong, *La scultura romana*, 253 ff., fig. 153; Reinach, *Rép. rel.* 1: 241 and general bibl. to 1909).

The Aurelian triumphal reliefs of the Constantinian arch are mounted on Fols. 30–37 in the order of their appearance in the attic of the arch, left to right, the South front first and the North front second. Cod. Berol. (Huelsen, *Dosio*) nos. 58a–66 reproduce several of these and other reliefs from the arch.

A painting of the Arch of Constantine by Herman Swanevelt (1600–1655) in the Dulwich Picture Gallery (no. 11) shows, in a particularly interesting view from the Colosseum, the surroundings including the house beside the arch, as they appeared to Dal Pozzo's draughtsmen.* Sketches by B. Breenbergh (1599–1659) also provide detailed views of the arch as drawn in the Windsor folios (M. Friedländer, E. Bock, J. Rosenberg, *Zeichnungen Niederländischer Meister im Kupferstich Kabinett Berlin* 1: 97; 2: pl. 74, no. 12249, Berlin, Staatliche Museen, 1931–). For the arch in Renaissance painting, see Ladendorf, *Antikenstudium*, 173.

Fol. 31; No. 8188. (II*) AURELIAN TRIUMPHAL RELIEF: PRISONERS BROUGHT BEFORE THE EMPEROR. Rome, Attic of the Arch of Constantine (L'Orange, pl. 46b; Hamberg, pl. 15; Strong, *La scultura romana*, 250 f., fig. 154; cf. for restorations, Reinach, *Rép. rel.* 1: 242).

Verso: STUDIES OF THE HEADS OF ROMAN LEGIONARIES, probably not after the antique.

Fol. 32; No. 8189. AURELIAN TRIUMPHAL RELIEF: *Adlocutio Augusti* (The emperor harangues his troops). Rome, Attic of the Arch of Constantine (L'Orange, pl. 46c; Hamberg, pl. 12; Strong, 251, fig. 155; cf. Reinach 1: 243).

Fol. 33; No. 8190. AURELIAN TRIUMPHAL RELIEF: *Lustratio Exercitus* (The emperor performs a major

sacrifice, a *suovetaurilia*.) Rome, Attic of the Arch of Constantine (L'Orange, pl. 46d; Hamberg, pl. 16; Strong, 251, fig. 156; cf. Reinach 1: 244).

Fol. 34; No. 8191. (II) AURELIAN TRIUMPHAL RELIEF: *Adventus Augusti* (The scene paraphrases in allegorical fashion the return of a victorious emperor). Rome, Attic of the Arch of Constantine (L'Orange, pl. 47a; Hamberg, pl. 10; Strong, 252, fig. 157; cf. Reinach 1: 245).

Compare the drawing of a Northern Italian artist about 1500, in the British Museum (*British Museum, Italian Drawings XIV–XV Centuries*, no. 334). Further comparison with Chatsworth no. 906A by Biagio Pupini bears out the fact that the principal figure (Marcus Aurelius-Constantine) was headless in the Quattrocento.

Fol. 35; No. 8192. AURELIAN TRIUMPHAL RELIEF: *Profectio Augusti* (An emperor leaves for a military expedition). Rome, Attic of the Arch of Constantine (L'Orange, pl. 47b; Hamberg, pl. 11; Strong, 252, fig. 158; cf. Reinach 1: 246).

Fol. 36; No. 8193. AURELIAN TRIUMPHAL RELIEF: THE EMPEROR PRESIDING AT A CIVIC LIBERALITY. Rome, Attic of the Arch of Constantine (L'Orange, pl. 47c; Strong, 253, fig. 159; cf. Reinach 1: 247).

Fol. 37; No. 8194. AURELIAN TRIUMPHAL RELIEF: SUBMISSION OF A BARBARIAN CHIEF. Rome, Attic of the Arch of Constantine (L'Orange, pl. 47d; Hamberg, pl. 14; Strong, 253, no. 160; cf. Reinach 1: 248).

Fol. 38; No. 8195. END TONDO RELIEF: QUADRIGA OF SOL INVICTUS. Rome, Arch of Constantine, East end (L'Orange, 162 ff., pl. 38a, fig. 1; Strong, 335, fig. 203; cf. Reinach 1: 251, no. 9, and older bibl.).

This relief was once called "The Chariot of Aurora, Phosphorus, and an Eastern River," on account of Sol's long, charioteer's tunic. The figure of Phosphorus has been drawn as a draped, winged female.

Fol. 39; No. 8196. HADRIANIC TONDO RELIEF: IMPERIAL BOAR HUNT. Rome, Arch of Constantine (L'Orange, 168, pls. 41a, 43; Strong, 222, fig. 135; Reinach 1: 250, no. 1).

For the Hadrianic tondi in general, see Hamberg, 77; L'Orange, 161, note 1; Petersen, *RM* 4: 319, note 1, 1889; Bieber, *RM* 26: 214, 1911; Bulle, *Jdl* 34: 144 ff., 1919; Wace, *RA* 2: 1091 ff., 1948.

Fol. 40; No. 8197. HADRIANIC TONDO RELIEF: SACRIFICE TO APOLLO. Rome, Arch of Constantine (L'Orange, 168 f., pls. 41b; 45a, b; Strong, 222, fig. 136; Reinach 1: 250, no. 2).

Fol. 41; No. 8198. HADRIANIC TONDO RELIEF: THE LION SLAIN. Rome, Arch of Constantine (L'Orange, 169, pls. 42a, b; Strong, 223, fig. 137; Reinach 1: 250, no. 3).

Fol. 42; No. 8199. HADRIANIC TONDO RELIEF: SACRIFICE TO HERCULES VICTOR. Rome, Arch of Constantine

(L'Orange, 169, pls. 42b; 45c, d; Strong, 223, fig. 138; Reinach 1: 250, no. 4).

Fol. 43; No. 8200. CONSTANTINIAN FRIEZE ON THE ARCH OF CONSTANTINE: THE IMPERIAL TRIUMPHAL PROCESSION. (The east end) (L'Orange, pl. 3b, etc.; Strong, 335, fig. 203; Reinach 1: 256, nos. 1, 2).

Fol. 44; No. 8201. (B) CONSTANTINIAN FRIEZE ON THE ARCH OF CONSTANTINE: THE EMPEROR ON THE ROSTRUM. (North side, east) (L'Orange, pl. 5a, etc.; Strong, 337, fig. 207; Reinach 1: 256 f., nos. 3, 1).

Fol. 45; No. 8202. CONSTANTINIAN FRIEZE ON THE ARCH OF CONSTANTINE: A *Congiarium*. (North side, west) (L'Orange, pl. 5b, etc.; Strong, 337, fig. 208; Reinach 1: 257, nos. 2, 3).

Fol. 46; No. 8203. END TONDO RELIEF: BIGA OF LUNA. Rome, Arch of Constantine, West end (L'Orange, 164 f., pl. 38b, fig. 1; Strong, 336, fig. 204; Reinach 1: 251, no. 10).

This relief was once called "The Chariot of Aura, Hesperus, and the Danube." The drawing is inaccurate, the figure of Hesperus being completely misinterpreted.

Fol. 47; No. 8204. HADRIANIC TONDO RELIEF: THE DEPARTURE FOR THE CHASE. Rome, Arch of Constantine (L'Orange, 167, pl. 39a; Strong, 219, fig. 131; Reinach 1: 251, no. 5).

Fol. 48; No. 8205. HADRIANIC TONDO RELIEF: THE SACRIFICE TO SILVANUS. Rome, Arch of Constantine (L'Orange, 167, pl. 39b; Strong, 219, fig. 132; Reinach 1: 251, no. 6).

The angle of the altar indicates that the artist was below eye level when he made these drawings.

Fol. 49; No. 8206. HADRIANIC TONDO RELIEF: THE BEAR HUNT. Rome, Arch of Constantine (L'Orange, 167, pl. 40a; Strong, 221, fig. 133; Reinach 1: 251, no. 7).

Fol. 50; No. 8207. HADRIANIC TONDO RELIEF: SACRIFICE TO DIANA. Rome, Arch of Constantine (L'Orange, 168, pls. 40b; 44c, d; Strong, 221, fig. 134; Reinach 1: 251, no. 8).

Fol. 51; No. 8208. CONSTANTINIAN FRIEZE ON THE ARCH OF CONSTANTINE: THE SIEGE OF A CITY (VERONA OR SUSA). (South side, west) (L'Orange, pl. 4a, etc.; Strong, 336, fig. 205; Reinach 1: 254, nos. 1 f.).

Fol. 52; No. 8209. TWO ROMAN LEGIONARIES LEADING TWO BARBARIAN PRISONERS TO THE RIGHT. Rome, Arch of Constantine, the left side of the second socle from the left on the north or Colosseum side (L'Orange, Postamentrelief no. 16, pl. 29a).

Fol. 53; No. 8210. CONSTANTINIAN FRIEZE ON THE ARCH OF CONSTANTINE: THE BATTLE ON THE MULVIAN BRIDGE. (South side, east) (L'Orange, pl. 4b, etc.; Strong, 337, fig. 206; Reinach 1: 254, nos. 3, 4).

Fol. 54; No. 8211. CONSTANTINIAN FRIEZE ON THE ARCH OF CONSTANTINE: THE TRIUMPHAL PROCESSION. (On the west end) (L'Orange, pl. 3a, etc.; Strong, 336, fig. 204; Reinach 1: 255).

The drawing is a very free rendering without feeling of the late antique style.

Fol. 55; No. 8212. (II) SARCOPHAGUS FRAGMENT (?): A ROMAN GENERAL RECEIVING BARBARIAN (DACIAN ?) SUBMISSION, IN THE PRESENCE OF LEGIONARIES. Present location unknown.

Fol. 56; No. 8213. (II) RELIEF OF BARBARIAN ARMS AND ARMOR. Rome, Via dell'Impero side of the base of the Column of Trajan (*cf.* Reinach 1: 331).

Other drawings include Sangallo (Huelsen) fols. 18 f.; Wolfegg, fols. 18 f.; Basel, fols. 27 ff.

Fol. 57; No. 8214. (II) VIEW OF A SARCOPHAGUS FRONT: VICTORIAE SUPPORTING AN INSCRIPTION PLATE, PRISONERS LEFT AND RIGHT; TROPHIES OF CAPTURED ARMS BELOW. Present location unknown (*CIL*, VI, no. 23, 591; *Galleria Giustiniani* 2: pl. 115).

Fol. 58; No. 8215. RELIEF: TROPHY OF ARMS AND ARMOR. Rome, Palazzo dei Conservatori, Cortile 16—1968, set into the left side of the base of the statue of "Roma" (Stuart Jones, *The Sculptures of the Palazzo dei Conservatori*, Sec. Port. 6a).

The drawing is accurate, but the relief has been further mutilated; the pendant relief is drawn as no. 8224, below, and the Dacia keystone (from a Trajanic triumphal arch), which has been on the front of the base of the "Roma" since about 1530, is drawn as no. 8223.

Fol. 59; No. 8216. SEMICIRCULAR RELIEF: TROPHY OF ARMS AND ARMOR. Present location unknown.

This relief is similar to but *not* identical with the lunettes set in the gallery of the Villa Torlonia-Albani (*EA*, nos. 4685 f.; Reinach 3: 150, nos. 1 f.; W. Helbig, *Führer durch die öffentlichen Sammlungen klassiker Altertümer in Rom* 2: 44, nos. 829 f., Leipzig, Teubner, 1912–1913).

Fol. 60; No. 8217. (I) TRIUMPHAL RELIEF: COMBAT BETWEEN ROMANS AND BARBARIANS. Present location unknown. The barbarians *seem* to be Dacian or, more likely, Eastern, but their caps are not clearly defined.

For the deep setting of the base and the general composition, however, compare the frieze fragments attributed to the Arch of Claudius, although preserved chiefly in drawings: F. Castagnoli, *BullComm* 70: 63, figs. 6 f., 1942. See below, no. 8449; and Vermeule, *European Art and the Classical Past*, 7, fig. 6.

Fol. 61; No. 8218. (B) RELIEF PANEL: A DECORATIVE "TROPHY" OF SHIELDS, A CUIRASS, ARMS, AND A *Vexillum*, ETC. Present location unknown.

This relief appears to belong to the socle of a triumphal arch and may be part of a set that includes the two following drawings.

Fol. 61; No. 8219. (B) TRIUMPHAL RELIEF PANEL: HALF-DRAPED VICTORY INSCRIBING A SHIELD AGAINST A TROPHY, CAPTIVES BELOW.

Fol. 61; No. 8220. (B) TRIUMPHAL RELIEF PANEL: LEGIONARY LEADING A BOUND (EASTERN ?) PRISONER, HORSE BEHIND.

The similar size of the three previous drawings, the panel moldings, and the subject (Eastern barbarians) suggest comparison with the bases of a small, lost Antonine triumphal arch, socles of which are in the Villa Borghese and the church of SS Nereo e Achilleo near the Baths of Caracalla (Vermeule, *AJA* 62: 245, 1958; 61: 243 f., 1957; *Gnomon* 29: 372, 1957). All these reliefs may have come from the *arcus divi Veri* on or close to the Appian Way near the Baths of Caracalla.

Fol. 62; No. 8221. (II) SARCOPHAGUS RELIEF: SUBMISSION OF EASTERN (?) BARBARIANS TO A ROMAN GENERAL. Rome, Palazzo Mattei (Matz-Duhn, no. 3333; H. Fuhrmann, *RM* 52: 262 f., no. 7, 1937; Reinach 3: 305, no. 3; *Monumenta Mattheiana* 3: pl. 35, no. 1).

This appears to be half of a sarcophagus lid and is now built into a wall (see German Archaeological Institute Photo 36.462).

Fol. 63; No. 8222. (II) CIRCULAR FUNERARY RELIEF, LID OF A CINERARY URN OF A PRAETORIAN: BOUND EASTERN BARBARIAN AND MOURNING PROVINCE (PARTHIA ?) AMID ARMS. Rome, Palazzo Barberini (*CIL*, VI, no. 2934; *EA*, no. 2939; Michaelis, *ArchZeit* 7: 66, 1875).

No. 8226, below, seems to be a lost pendant to this. Michaelis publishes both inscriptions, which are similar.

Fol. 64; No. 8223. (II*) KEYSTONE RELIEF OF A TRIUMPHAL ARCH: DACIA SEATED TO RIGHT IN MOURNING ATTITUDE; SHIELDS, AXE, HORN, AND SPEARS BEHIND. Rome, Palazzo dei Conservatori, Cortile 14 (Stuart Jones, *The Sculptures of the Palazzo dei Conservatori*, Sec. Port. 6, 17, pl. 8; J. M. C. Toynbee, *The Hadrianic School*, 77 f., pl. 25, 1, Cambridge Univ. Press, 1934).

Other drawings include Tresham, nos. 207–208, 271. For drawings of the whole base (including no. 8224 and its pendant, here no. 8215), see Ch. Huelsen, *Römische Antikengärten des XVI Jahrhunderts*, 25, nos. 84, 87; Michaelis, *Jdl* 7: 84, 1892.

Fol. 65; No. 8224. RELIEF: TROPHY OF ARMS AND ARMOR. Rome, Palazzo dei Conservatori, Cortile 13–1969, set into the right side of the base of the statue of "Roma" (Stuart Jones, *The Sculptures of the Palazzo dei Conservatori*, Sec. Port. 6b).

Except for the omission of moldings, the drawing is quite accurate. The relief appears to have been further mutilated since the drawing was made. The ensemble, that is the two reliefs showing trophies of arms and armor and the keystone with Dacia, all in the base, together with the statue restored as Roma on top, stood in the Cesi garden near the Vatican from about 1550 until 1720. See under no. 8223.

Fol. 66; No. 8225. (II) VIEW OF A STATUE: A FALLEN ASIATIC (PERSIAN). Naples, Museo Nazionale, no. 300 and now restored (S. Reinach, *Répertoire de la statuaire* 1: 531, no. 4; M. Bieher, *The Sculpture of the Hellenistic Age*, 109, fig. 435, New

York, Columbia Univ. Press, 1961; A. W. Lawrence, *Classical Sculpture*, 295, pl. 107b, London, J. Cape, 1929).

This marble is one of the copies of a statue in the group dedicated by Attalos I (241–197 B.C.) about 200 B.C. on the Acropolis of Athens. Four copies of different figures in the group of combats, mythological and real, came to Naples with the Farnese collection. This Persian is also drawn as Tresham, no. 113. Other figures in the group are drawn here as nos. 8227, 8732, and 8814.

Fol. 67; No. 8226. (II) CIRCULAR FUNERARY RELIEF, LID OF A CINERARY URN: TWO BARBARIAN PRISONERS AND WEAPONS FLANKING AN INSCRIPTION. Present location unknown (Michaelis, *ArchZeit* 7: 66, 1875).

Compare above, no. 8222.

Fol. 68; No. 8227. (II) VIEW OF A STATUE: A FALLEN AMAZON. Naples, Museo Nazionale, no. 303 (Reinach, *Répertoire de la statuaire* 1: 482, no. 2).

See above, under no. 8225. This figure from the Farnese copies after the Attalid dedication in Athens was also drawn as Basel, fol. 19c (Michaelis, *Jdl* 7: 87, 1892; the infant at the right breast was still present, the spear and left foot lacking).

Fol. 69; No. 8228. TRIUMPHAL RELIEF: VICTORY STEPPING FRONTALLY, WITH WREATH AND TROPHY, BOUND BARBARIAN AT HER FEET. Rome, Arch of Constantine, the front relief of the second socle from the right on the south or Palatine side (L'Orange, Postamentrelief no. 8, pl. 26b; Strong, 334, fig. 202, seen with relation to the whole arch).

Fol. 70; No. 8229. TRIUMPHAL RELIEF: A SPEAR-BEARING LEGIONARY LEADING THREE CHAINED EASTERN BARBARIANS TO LEFT, PAST A PALM TREE. Rome, Arch of Constantine, the right side of the second socle from the right on the south side (L'Orange, Postamentrelief no. 9, pl. 26c).

Fol. 71; No. 8230. (II) STATE RELIEF: APOTHEOSIS OF SABINA, IN THE PRESENCE OF ANTONINUS PIUS AND THE *Campus Martius*. Hadrianic relief from the Arco di Portogallo and now in the Palazzo dei Conservatori (Stuart Jones, *The Sculptures of the Palazzo dei Conservatori*, 266; Strong, *La scultura romana*, 214, fig. 126; *idem*, *Art in Ancient Rome*, 100; Reinach 1: 375, no. 2).

The artist has drawn *Campus Martius* with a beard (see also Vermeule, *Gnomon* 25: 474, 1953). Other drawings include Wolfegg, fol. 47b, and Tresham, 266.

Fol. 72; No. 8231. STATE RELIEF: HADRIAN PRO- NOUNCING SABINA'S FUNERAL ORATION. Hadrianic relief from the Arco di Portogallo and now in the Palazzo dei Conservatori (Stuart Jones, 37 f.; Strong, *La scultura romana*, 214, fig. 127; Reinach 1: 375, no. 1; on the arch as a whole, see S. Stucchi, *BullComm* 73: 101 ff., 1949–1950; for both reliefs, also D. E. Strong, *Roman Imperial Sculpture*, 96, nos. 78 f.).

Other drawings include Wolfegg, fol. 46r, b; Tresham, no. 265.

Fol. 73; No. 8232. TRIUMPHAL RELIEF: *Adlocutio* AND SIEGE OF A CITY. Rome, Arch of Septimius Severus, Capitoline side, right of the arch, left and right sections (cf. Reinach 1: 264 f.; Strong, *La scultura romana*, 309, pl. 61; Ward Perkins, *ProcBritAcad* 1951, pl. 12; D. E. Strong, *Roman Imperial Sculpture*, 100, nos. 107 ff.).

Other drawings of the sculptures on the arch: "Peruzzi" Siena, fols. 52v, 53, 54 (Egger, *Jahrb. der Kunsthist. Samml.* 23: 41f., 1902). This and the following relief are Huelsen, *Sangallo*, 68 f., fol. 65. Cod. Berol. (Huelsen, *Dosio*) no. 57 shows the siege machine and attendant figures from this relief.

Fol. 74; No. 8233. TRIUMPHAL RELIEF: TWO SUCCESSIVE PHASES OF THE SIEGE OF AN ORIENTAL CITY. Rome, Arch of Septimius Severus, Capitoline side, left of the arch, left and right sections (cf. Reinach 1: 266 f.; Ward Perkins, *ProcBritAcad* 1951, pl. 10).

Fol. 75; No. 8234. (B) TRIUMPHAL RELIEF: SCENES OF THE LEGIONS TREATING WITH "BARBARIANS" AND SALLYING FORTH IN COMBAT. Rome, Arch of Septimius Severus, Forum side, left of the arch, left and right sections (cf. Reinach 1: 260 f.).

Fol. 76; No. 8235. TRIUMPHAL RELIEF: SCENES OF MARCHING, PARLEY, AND PREPARATIONS FOR SIEGE OF AN EASTERN CITY. Rome, Arch of Septimius Severus, Forum side, right of the arch, left and right sections (cf. Reinach 1: 262 f.).

Fol. 77; No. 8236. TRIUMPHAL RELIEF: PARADE OF EASTERN PRISONERS AND BOOTY to *Roma Aeterna*. Rome, Arch of Septimius Severus, one of four small friezes over the side arches; probably the left side of the Capitoline face (Reinach 1: 268 f., no. 3; Montfaucon 4, Suppl.: pl. 29).

Fol. 78; No. 8237. (A) VIEW OF ALL BUT THE RIGHT END (BUILT INTO S. GIORGIO IN VELABRO) OF THE ARCH OF THE ARGENTARII. Rome, Forum Boarium (Reinach 1: 271; Haynes and Hirst, *PBSR*, Suppl. 1939, *passim*; Montfaucon 4, Suppl.: pl. 32).

Other drawings include Sangallo (Huelsen) fols. 33 f.; Heemskerck II, fol. 45, seen from behind (Michaelis, *Jdl* 6: 161, 1891); and Ollanda, fol. 18v (see especially, M. Pallottino, *L'Arco degli Argentari*, 11-12, Rome, Danesi, 1946).

The Arch of the Argentarii is also drawn from the left front angle and with notes in A-17, 190, as no. 10782. In this particular Windsor series, no. 10780 is the Arch of Constantine; no. 10781 shows the Arch of Septimius Severus; no. 10783 is the Arco di Portogallo; no. 10784 presents the Porta Maggiore; and the Arch of Titus appears as no. 10785. These drawings have been attributed to Giovannantonio Dosio (Huelsen, *Dosio*, 73). The Arch of the Argentarii, which seldom appears in seventeenth-century and later ruin paintings, inspired the arch in the foreground of a phantasy by Johann Wilhelm Baur (about 1635) in the Albertina, Vienna (*Katalog*, 4, no. 473).

Fol. 79; No. 8238. (A) VIEW OF TWO RELIEF PANELS OF THE ARCH OF THE ARGENTARII: SACRIFICIAL PRO-

CESSION; PARTHIANS LEAD PRISONER. Rome, Forum Boarium (Reinach 1: 272, no. 2; Strong, *Art in Ancient Rome* 2: 143 f., figs. 473 f.).

Fol. 80; No. 8239. TWO RELIEFS OF THE ARCH OF THE ARGENTARII: YOUNG CARACALLA SACRIFICING; SACRIFICE OF A BULL (below). Rome, Forum Boarium (Reinach 1: 272, no. 3, where the panel below has garland-bearing Victories; L. Curtius, *Das antike Rom*, pl. 122, Vienna, A. Schroll and Co., 1944).

Fol. 81; No. 8240. TWO RELIEFS OF THE ARCH OF THE ARGENTARII: SEPTIMIUS SEVERUS AND JULIA DOMNA SACRIFICING; SACRIFICE OF A BULL (below). Rome, Forum Boarium (Reinach 1: 272, no. 1; Strong, *Art in Ancient Rome* 2: 144, fig. 474; Curtius, *Das antike Rom*, pl. 121; D. E. Strong, *Roman Imperial Sculpture*, 101, no. 112).

Other drawings include "Peruzzi" Siena, fol. 56c, detail of the sacrificial instruments (Egger, *Jahrb. der Kunsthist. Samml.* 23: 42, 1902).

Fol. 82; No. 8241. SARCOPHAGUS FRONT: ALL BUT THE RIGHT END OF A RELIEF WITH SCENES OF COMBAT, including elephants, lions, and Victories at either end. Rome, Museo Capitolino (right end and front now let into the wall) (Stuart Jones, *The Sculptures of the Museo Capitolino*, 217 f., no. 87, pl. 53; Reinach 3: 209, no. 2).

The scene seems to be connected with the triumph of Dionysos in India, but the Dionysiac element is underplayed in favor of liberal use of Roman imperial iconography of triumph and the Circus. Other drawings include Cod. Wolfegg, fols. 28r, 29; Codex Coburgensis, no. 41 (Matz, p. 243).

Fol. 83; No. 8242. SARCOPHAGUS FRONT AND LEFT END WITH AMAZONOMACHY. Vatican, Belvedere (Amelung, *Die Sculpturen des Vaticanischen Museums* 2: pl. 18; Robert, *Die antiken Sarkophagreliefs* 2: 34 f., no. 80; Reinach 3: 351, nos. 1-3, which includes the right end).

See also XVIII, Fol. 73; No. 8066, which shows an abbreviated sketch of the combat on the front. Bober, *Aspertini*, 74, gives other drawings.

Fol. 84; No. 8243. (II*) SARCOPHAGUS OF HELENA AND HER CONSORT CONSTANTIUS I. Vatican, Sala a Croce Greca (Lippold, *Die Skulpturen des Vaticanischen Museums* 3, 1: 195 ff., especially 203 with full bibliography, no. 589, pls. 69-73; Reinach 3: 412 f., nos. 2, 1; Helbig, *Führer durch die öffentlichen Sammlungen klassiker Altertümer in Rom* 1: 206, no. 312).

The view here is similar to that in A. Bosio, *Roma Sotteranea*, 317, Rome, 1632; for an unreconstructed view of the sarcophagus before restoration, compare drawing no. 11,841. The drawing listed here is also well before the restoration of the sarcophagus, and the lid as placed is now reversed (see the references in Lippold and, above all, E. Sjöqvist, A. Westholm, *Opuscula Archaeologica* 1: 1-46, 1935).

Fol. 85; No. 8244. SARCOPHAGUS RELIEF: SUBMISSION OF BARBARIANS TO A VICTORIOUS GENERAL. Vatican, Belvedere, no. 39 (see under no. 8150; also no. 8069).

Fol. 86; No. 8245. THE LEFT END OF THE PRECEDING SARCOPHAGUS: LEGIONARIES, ANIMALS, AND WEAPONS.

Fol. 86; No. 8246. THE RIGHT END OF THE SAME: CAPTIVES AND WEAPONS (Compare Strong, *La scultura romana*, 294, fig. 179).

The quiver, two shields, and most of the two figures on the extreme right are not drawn.

Fol. 87; No. 8247. (II) TERRACOTTA "CAMPANA" ARCHITECTURAL RELIEF, OR A BRONZE PLAQUE: FRONTAL FIGURE OF VICTORY ON ORB; PALMETTE ABOVE AND BEHIND HEAD. Present location uncertain (compare von Rohden-Winnefeld, *Die antiken Terracotten* 4, 1, *Die architektonischen römischen Ton-reliefs der Kaiserzeit*, 207, for a possible source in terracotta). The object may have been a roof-tile.

Fol. 88; No. 8248. RELIEF ON THE SIDE OF A TRIANGULAR PEDESTAL: VICTORY (NIKE) ERECTING A GREEK TROPHY. Newby Hall (Yorkshire) (Michaelis, *Ancient Marbles in Great Britain*, 534, no. 41).

The drawing shows little of the archaistic style, which Michaelis characterized as artificial and unpleasant.

Fol. 89; No. 8249. (A) ONE OF THE LARGE MARBLE TROPHY-ENSEMBLES IN HIGH RELIEF, THE SO-CALLED *Trofei di Mario*. Rome, balustrade of the Capitol (G. C. Picard, *Les trophées romains*, 350 ff., Paris, E. de Boccard, 1957; Helbig, *Führer* 1: 409 ff. and bibliography; Strong, *La scultura romana*, 129, fig. 82; Reinach 1: 289; Montfaucon 4, 1: pl. 95).

Other drawings include Wolfegg, fol. 18; Heemskerck 2: fol. 49 (Michaelis, *JdI* 6: 162, 1891); and Ollanda, fols. 14v-15r. In 1591 Sixtus V transferred these monuments to their present location; until then they stood in the Nymphaeum of Alexander Severus in the Piazza Vittorio

Emanuele (see E. Nash, *Pictorial Dictionary of Ancient Rome* 2: 125 f., figs. 838 ff., London, Zwemmer, 1962).

Fol. 90; No. 8250. REVERSE OF THE PRECEDING TROPHY.

Fol. 91; No. 8251. THE SECOND CAPITOLINE TROPHY (Reinach 1: 290 and bibliography; Montfaucon 4, 1: pl. 94).

Fol. 92; No. 8252. REVERSE OF THE PRECEDING TROPHY.

These drawings show details that no longer exist. They are excellent with, however, a touch of the romantic. The Francisco d'Ollanda drawings show the reliefs in even better condition.

Verso: CHALK SKETCHES OF A WOLF'S HEAD AND A FIGHTING WARRIOR.

Fol. 93; No. 8253. FUNERARY INSCRIPTION OF M. POMPEIUS ASPER; *Dona Militaria* RELIEF: ROMAN STANDARDS AND TRIUMPHAL DECORATIONS. Rome, walled-up in the courtyard of the Palazzo Albani-Del Drago, Via delle Quattro Fontane, no. 22 (Matz-Duhn, no. 3878 and bibliography; *CIL*, XIV, no. 2523; Huelsen, *Römische Antikengärten*, 19, no. 54, in the Cesi collection).

Other drawings: see Huelsen, *loc. cit.*; Egger, *Jahrb. der Kunsthst. Samml.* 23: fols. 33c, 34c, 39b, 1902.

Fol. 94; No. 8254. (II) TERRACOTTA FRAGMENT OF A "CAMPANA"-TYPE RELIEF: A BATTLE BETWEEN GREEKS AND AMAZONS, above a palmette-ovolo molding (von Rohden, Winnefeld, *Die antiken Terracotten* 4, 1: 121, 265 f.; 2: pl. 53, 3, where the piece drawn here is listed as "lost").

Fol. 95; No. 8255. (II) BRONZE WEAPONS: THREE SPEAR POINTS AND TWO LEAD (SLING) SHOTS ABOVE, that on the left stamped *EIR*.

Binding folios: two sheets watermarked as uniformly through these volumes.

VOLUME II (A 41: 156)

(Drawings Numbers 8256-8322)

Two folio binding sheets are watermarked as previous.

Fol. 1; No. 8256. (A) TRIUMPHAL RELIEF: MARCUS AURELIUS RECEIVING THE SUBMISSION OF THE GERMAN. Rome, Palazzo dei Conservatori (Stuart Jones, *The Sculptures of the Palazzo dei Conservatori*, 27 ff., Scala II, no. 10; Strong, *La scultura romana*, 254, fig. 161; Helbig, *Führer* 1: 504 f., no. 891; Reinach 1: 373 f., no. 1).

Other drawings include Sangallo (Huelsen) fol. 60b; Tresham, no. 267. This relief, the following, and the TRIUMPHAL PROCESSION (Jones, *Conservatori*, 25 f., no. 7) were brought from the Church of S. Martina in 1515.

All three reliefs were drawn together by Francisco d'Ollanda (fol. 25v) about 1539.

Fol. 2; No. 8257. (II*) TRIUMPHAL RELIEF: MARCUS AURELIUS SACRIFICING BEFORE THE TEMPLE OF JUPITER CAPITOLINUS. Rome, Palazzo dei Conservatori (Jones, *Conservatori*, 27 ff., Scala II, no. 4, pl. 12; Strong, *La scultura romana*, 255, fig. 163; *idem*, *Art in Ancient Rome* 2: 117, fig. 417; Helbig, *Führer* 1: 504 ff., no. 893 and bibliography for both reliefs; Reinach 1: 373 f., no. 3).

These two panels, 8256 and 8257 (but not the TRIUMPHAL PROCESSION), are Cod. Vat. Lat. no. 3439, fols. 73, 87; DuPerac, Louvre, no. 3930a; Codex Pighianus (*Ber.d. sächs. Ges. d. Wiss.*, 1868, 183, no. 40, 184, no. 41) = Codex Coburgensis no. 25, fol. 68. This relief (no. 8257) is also BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 107, No. 118 (figured portion only); Fol. 166, No. 194 (lower right portion only). See also Tresham, no. 269. Bober, *Aspertini*, 73, gives others.

Fol. 3; No. 8258. (II) TRIUMPHAL RELIEF: RECEPTION OF AN EMPEROR (HADRIAN) BY ROMA. Rome, Palazzo dei Conservatori (Jones, *Conservatori*, 26, 29, no. 12, with wrong citation of the drawing; Strong, *La scultura romana*, 210, fig. 122; Helbig, *Führer* 1: 506 f., no. 894, with old bibliography; Reinach 1: 373 f., no. 4).

Other drawings include Basel, fol. 9a (Michaelis, *Jdl* 7: 85, 1892); Tresham, no. 264. This relief was brought shortly before 1594 from the Piazza Sciarra. The first restoration with the head of Marcus Aurelius has been changed for one of Hadrian. The panel has been connected with an arch erected by Antoninus Pius in honor of Hadrian, along the Via Flaminia near the Piazza Sciarra (see the references in *BullComm* 73: 249 ff., 1949–50, 1953; also *BullComm* 70: 74 ff., 1942, and under no. 8185, above).

Fol. 4; No. 8259. (II) GRAECO-ROMAN RELIEF: AMPHION AND ZETHOS. Rome, Palazzo Spada (T. Schreiber, *Die hellenistischen Reliefbilder*, pl. 3, Leipzig, Engelmann, 1894; Strong, *La scultura romana*, 245, fig. 150; *idem*, *Art in Ancient Rome* 2: 101 f., general discussion; Reinach 3: 323, no. 2 and bibliography; Matz-Duhn, nos. 3563–3570; Helbig, *Führer* 2: no. 1813; 382 ff. contains history and bibliography; A. J. B. Wace, *PBSR* 5: 165 ff., 1910).

This and the following seven reliefs were discovered at S. Agnese fuori le Mura in 1620, in the course of restorations undertaken by the Cardinal Verallio. They had been used as building material in the structure of a staircase. They were then walled up in the courtyard galleries of the Palazzo Spada. Like the Ludovisi battle sarcophagus found a year later (no. 8145), they were the most recent archaeological sensations at the time the bulk of the Dal Pozzo drawings were being prepared.

Fol. 5; No. 8260. (II) GRAECO-ROMAN RELIEF: BELEROPHON AND PEGASUS. Rome, Palazzo Spada (Schreiber, pl. 3; Strong, *La scultura romana*, 244, fig. 149; Helbig, *Führer*, no. 1817; Reinach 3: 323, no. 3).

Fol. 6; No. 8261. GRAECO-ROMAN RELIEF: DEATH OF OPHELTES, AVENGED BY HIPPOMEDON AND CAPANEIA. Rome, Palazzo Spada (Schreiber, pl. 6; Helbig, *Führer*, no. 1812; Reinach 3: 324, no. 2).

Fol. 7; No. 8262. GRAECO-ROMAN RELIEF: PARIS AND OENONE, ABOUT TO SAIL FOR GREECE. Rome, Palazzo Spada (Schreiber, pl. 10; Helbig, *Führer*, no. 1814; Reinach 3: 324, no. 3).

Fol. 8; No. 8263. (II) GRAECO-ROMAN RELIEF: PARIS ADVISED BY EROS ON MOUNT IDA. Rome, Pa-

lazzo Spada (Schreiber, pl. 11; Helbig, *Führer*, no. 1810; Reinach 3: 324, no. 4).

Fol. 9; No. 8264. (II) GRAECO-ROMAN RELIEF: ODYSSEUS AND DIOMEDES, STEALING THE PALLADIUM. Rome, Palazzo Spada (Schreiber, pl. 7; Helbig, *Führer*, no. 1815; Reinach 3: 324, no. 1).

Fol. 10; No. 8265. GRAECO-ROMAN RELIEF: ADONIS WOUNDED. Rome, Palazzo Spada (Schreiber, pl. 4; Helbig, *Führer*, no. 1816; Reinach 3: 323, no. 1).

Fol. 11; No. 8266. (II) GRAECO-ROMAN RELIEF: DAEDALUS AND PASIPHAE. Rome, Palazzo Spada (Schreiber, pl. 8; Helbig, *Führer*, no. 1811; Reinach 3: 323, no. 4).

Fol. 12; No. 8267. GRAECO-ROMAN RELIEF: A FAUN AFTER THE CHASE, tempting a dog with a hare, in a rustic landscape. Paris, Louvre, no. 2852 (Reinach, *Répertoire de la statuaire* 1: 69, no. 3).

Differences at the left, in the draping of the skin and in other details, are due to restorations of the relief.

Fol. 13; No. 8268. GRAECO-ROMAN RELIEF: NYMPH FEEDING A DIVINE CHILD ("INFANCY OF JOVE"). Rome, Museo Profano Lateranense, Room I, no. 37 (Schreiber, pl. 21; Helbig, *Führer* 1: 440, no. 648; Strong, *La scultura romana*, pl. 14, 2; Reinach 3: 280, no. 5).

Also drawn as no. 8400, this relief comes from the Giustiniani collection.

Fol. 14; No. 8269. GRAECO-ROMAN FUNERARY RELIEF: THE HERO'S FAREWELL ("TELEPHOS AND AUGE"), a composition modeled on Greek hero-reliefs. Rome, Museo Profano Lateranense, Room VII, no. 374 (Michaelis, *ArchZeit* 7: 66, 1875; Winkelmann, *Monumenti antichi inediti*, pl. 72; Helbig, *Führer* 1: 763 f., no. 1063, 1963 edition).

This relief is also drawn in Volume IX, as no. 8061.

Fol. 15; No. 8270. RELIEF FROM A STATE MONUMENT: SIX PRAETORIANS. Paris, Louvre, no. 1079, without the temple shown in the drawing (Strong, *La scultura romana*, 211 f., fig. 124; Ducati, *L'Arte in Roma*, pl. 139, no. 2; E. Michon, *MonPiot* 17: 231 ff., fig. 13, 1909; *Monumenta Mattheiana* 3: pl. 39, with the temple as drawn here; Montfaucon 4, Suppl.: pl. 13; Gusman, *L'Art décoratif*, pl. 18).

This relief, together with the following, comes from the Mattei and Borghese collections.

Fol. 16; No. 8271. (II) RELIEF FROM A STATE MONUMENT: SCENE OF SACRIFICE, PROBABLY BEFORE THE CAPITOLINE BUILDINGS. An official, a *tibicen*, and two *victimarii*, who lead a bedecked bull, comprise the scene. Paris, Louvre, no. 992 (Strong, 211 f., fig. 123, evidently from the same monument as the preceding; *Monumenta Mattheiana* 3: pl. 38; I. S. Ryberg, *MAAR* 22: 130 f., fig. 70, 1955; D. E. Strong, *Roman Imperial Sculpture*, 97, no. 82).

Fol. 17; No. 8272. (II) HISTORICAL RELIEF: SACRIFICE OF A BULL, by *victimarii* and attendants, including a *camillus* at the left. Rome, Villa Medici, let into the left wall of the garden pavillion with a statue of Aphrodite (Matz-Duhn, no. 3527; Cagianò, *Le antichità di Villa Medici*, 112, no. 272).

Other drawings include Tresham, no. 274 (Robert, p. 56).

Fol. 18; No. 8273. HISTORICAL OR COMMEMORATIVE RELIEF: SACRIFICE OF A BULL IN AN ARCHITECTURAL SETTING, etc. (PERHAPS THE VOTA DECENNALIA OF THE EMPEROR HADRIAN, A.D. 137). Florence, Galleria degli Uffizi, formerly in the gardens of the Villa Medici in Rome (G. A. Mansuelli, *Galleria degli Uffizi, Le sculture* 1: 170 f., no. 149; Amelung, *Führer*, 94 f., no. 147; Strong, *Roman Sculpture*, pl. 44; Reinach 3: 42, no. 1, in restored condition; O. L. Richmond, *JRS* 4: 217, fig. 29, 1914; Ryberg, *MAAR* 22: 132 f., fig. 71, 1955).

Raphael based his composition of the Paulus and Lukas in Lystra on this relief.

Fol. 19; No. 8274. (II) COMMEMORATIVE FRIEZE: A CIVIC PROCESSION AND SACRIFICE. Present location unknown. Although evidently lost, the relief has been published from the partial drawing in the Codex Coburgensis, most notably and recently in *RendPontAcc* 27: 33-45, 1951-1952, 1953.

Other drawings include Codex Coburgensis, no. 164, 2 (Matz, no. 31; the right side only; compare *Annali dell'Inst.* 1869, 70 ff., pl. d'agg. E). There is a somewhat similar section of relief in the Villa Torlonia-Albani (German Institute Photo no. 36.158). The frieze from the cella of the temple of Apollo Sosianus in the Museo Nuovo Capitolino offers a good general stylistic and perhaps chronological parallel in the decade around 25 to 15 B.C. (compare D. E. Strong, *Roman Imperial Sculpture*, 90, no. 31, London, A. Tiranti, 1961).

Fol. 20; No. 8275. CIRCULAR ALTAR OR BASIS WITH SCENES OF SACRIFICE IN RELIEF: SIX FIGURES APPROACH AN ALTAR ON WHICH OFFERINGS ARE BURNING. Rome, Museo Capitolino, 5A-1996, as a base for the statue of Asklepios (Stuart Jones, *The Sculptures of the Museo Capitolino*, 278 f., Salone, no. 5a; Reinach 3: 206, nos. 3, 4).

The relief is also drawn as no. 8001.

Fol. 21; No. 8276. FRONT AND TWO END RELIEFS OF A SARCOPHAGUS: THE LEGEND OF ORESTES. Rome, Palazzo Giustiniani (Piazza S. Luigi dei Franchesi) (C. Robert, *Die antiken Sarkophagreliefs* 2: no. 156a, pl. 55; Michaelis, *ArchZeit* 7: 66, 1875; Matz-Duhn, nos. 3367, 3368; G. F. Hill, *PBSR* 3: 301 f., 1905, on the Orestes motif in a drawing of the circle of Pisanello, pl. 32; B. Degenhart, *BdA* 35: 214, note 5, 1950).

Drawing no. 8287 gives the related Orestes sarcophagus in the Vatican.

Verso: Red chalk study of a seated figure, seen from the back.

Fol. 22; No. 8277. PROCESSIONAL RELIEF FROM THE ARA PACIS AUGUSTAE. Rome, Ara Pacis, formerly with the other Villa Medici marbles in the Uffizi, Florence (J. M. C. Toynbee, *ProcBritAcad* 39: 94 f., pl. 30, 1955; G. Moretti, *Ara Pacis Augustae*, pl. 11, left center, Rome, La Libreria dello Stato, 1949; Strong, *La scultura romana*, 33, fig. 20; I. S. Ryberg, *MAAR* 19: 77 ff., 1949).

Moretti (118 ff., 205, notes 14 f.) gives a summary of other drawings. Here nos. 7999, 8277, and 8278 show the procession on the North side.

Verso: study of a child reaching upwards with its left hand.

Fol. 23; No. 8278. PROCESSIONAL RELIEF FROM THE ARA PACIS AUGUSTAE. Rome, Ara Pacis (Toynbee, pl. 30a; Moretti, pl. 11, center; Strong, 32, fig. 19).

Fol. 24; No. 8279. (II) PROCESSIONAL RELIEF FROM THE ARA PACIS AUGUSTAE. Rome, Ara Pacis (Toynbee, pl. 29b; Moretti, pl. 12, right; Strong, 30, fig. 17b).

Nos. 8279 and 8280 show the procession on the South side.

Fol. 25; No. 8280. PROCESSIONAL RELIEF FROM THE ARA PACIS AUGUSTAE. Rome, Ara Pacis (Toynbee, pl. 29a; Moretti, pl. 12, right center; Strong, 30, fig. 17a; see also, generally, D. E. Strong, *Roman Imperial Sculpture*, 91, nos. 34 f.)

Other drawings include BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 163, No. 191, which belongs with this set of Ara Pacis drawings; compare also Franks, I, Nos. 187-189, 192, 193. Tresham nos. 261-263. Franks No. 191 is probably by the same hand as this and Nos. 8277-8279.

Verso: Pencil study of the ceremonial box in no. 8278 and of a nearby foot in the same relief.

Fol. 26; No. 8281. (B) THE FRONT PANEL OF THE CHIGI ALTAR: A SCENE OF SACRIFICE CONNECTED WITH THE CULT OF THE LARES AUGUSTI, including the official performing the sacrifice, the *tibicen*, circular altar, and *victimarii* with bull at the left. Soriano (Italy), Palazzo Chigi (I. S. Ryberg, *MAAR* 22: 61, fig. 32, 1955; C. Pietrangeli, *BullComm* 64: 13-17, 2 pls., 1936; German Archaeological Institute Photographs 30.660-662).

Drawing no. 8000 (XVIII, 7) in the older Dal Pozzo volume shows the four sides of this altar. Compare also Tresham, no. 277 (front only), and Codex Coburgensis, fol. 127 (Matz, 472, no. 67; the four sides).

Fol. 27; No. 8282. (I) SCENE OF SACRIFICE OF A BULL TO SOL INVICTUS. Naples, Museo Nazionale (Ryberg, *MAAR* 22: 172 f., pl. 62, fig. 104; *CIL*, VI, no. 1018).

See also under BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 154; No. 182, drawn without the inscriptions.

Fol. 28; No. 8283. (II) ROMAN COPY OF A GREEK RELIEF OF THE LATE FIFTH CENTURY: THE PELIADES RELIEF. Rome, Museo Profano Lateranense (G. M.

A. Richter, in *Festschrift Andreas Rumpf*, 127 ff., edited by T. Dohrn, Cologne, Krefeld, Scherpe, 1952; H. Götze, *RM* 53: 200 ff., especially the full bibliography 203 f., 1938; O. Kern, *JdI* 3: 68 ff., 1888; Michaelis, *ArchZeit* 7: 66, 1875; also E. B. Harrison, *Hesperia* 33: 76 ff., 1964).

Compare BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 155; No. 183, with note on the discovery of the relief in 1814 in the courtyard of the old French Academy (Palazzo Simonetti) on the Corso. These drawings either show another, now-lost relief, or the Lateran relief was above ground for some time before 1814, in the seventeenth century at least. The latter alternative seems to be the case.

Fol. 29; No. 8284. SMALL RELIEF IN PALOMBINO: APOTHEOSIS OF HERAKLES. Rome, Villa Torlonia-Albani (Helbig, *Führer* 2: 411 f., no. 1850; Reinach 3: 140 and bibliography; Michaelis, *ArchZeit* 7: 66, 1875).

See further under BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 172; No. 202.

Fol. 30; No. 8285. (II) MARBLE RELIEF WITH SCENES PROBABLY REFERRING TO THE WORSHIP OF A THRACIAN OR ANATOLIAN GODDESS. Formerly in the Hope Collection, Deepdene, and sold at Christie's, 23 July, 1917, as lot 180 for £42 to Kevorkian (Michaelis, *Ancient Marbles in Great Britain*, 292, no. 42: "roughly sketched and of late date"; *idem*, *ArchZeit* 7: 66, 1875).

See, generally, E. Will, *Le relief cultuel gréco-romain, Contribution à l'histoire de l'art de l'empire romain*, 89 ff., especially 314, fig. 63, Paris, E. de Boccard, 1955.

Fol. 31; No. 8286. RELIEF FRAGMENT: THE "INITIATION OF HERAKLES TO THE MYSTERIES OF AGRAI." Naples, Museo Nazionale, Farnese Collection (V. Spinazzola, *Le arti decorative in Pompei e nel Museo Nazionale di Napoli*, pl. 70, Milan, Bestetti and Tumminelli, 1928; Winckelmann, *Monumenti antichi inediti*, pl. 104, reversed).

Fol. 32; No. 8287. SARCOPHAGUS RELIEF: THE LEGEND OF ORESTES. Vatican, Galleria dei Candelabri, 28-2513 (Robert, *Die antiken Sarkophagreliefs* 2: 174, no. 158; Reinach 3: 388, no. 1; G. Lippold, *Die Skulpturen des Vaticanischen Museums* 3, 2: 171 ff., no. 28).

Also drawn as no. 8003, this sarcophagus is quite similar to the relief in the Palazzo Giustiniani, drawn as no. 8276.

Verso: (on the right overfold) Pencil sketch of the head, right arm, and shoulders of a nude figure similar to the Orestes on the *recto*.

Fol. 33; No. 8288. RELIEFS OF A CIRCULAR ALTAR OR BASE: FOUR HORAE APPROACHING A FLAMING ALTAR. Vatican, Sala della Biga, 614a, from the Giustiniani Collection (Lippold, *Die Skulpturen des Vaticanischen Museums* 3, 2: 77 f., no. 614a, pl. 39; B. Cavaceppi, *Raccoltà d'antiche statue, busti, bassirilievi ed altre sculture restaurate* 3: pl. 56, Rome, 1772: then in his collection and showing the four figures and altar as in this drawing).

Fol. 34; No. 8289. GRAECO-ROMAN RELIEF: A RUSTIC SACRIFICE, in a setting of trees, drapery, and a column in the background. Paris, Louvre, from the Albani Collection (Reinach, *Répertoire de la statuaire* 1: 107, no. 2).

In pencil on the folio there appears, "in Villa dell' Em.^o Aless. Albani."

Fol. 35; No. 8290. (II) RELIEF ON THE RIGHT FRONT END OF A SARCOPHAGUS: WINGED GENII SACRIFICING, etc. Present location unknown (Matz-Duhn 2: 225 f., no. 2806, in the Villa Doria-Pamphili, and also Codex Coburgensis, Matz, 490, no. 194, offer parallels for the whole relief).

Fol. 36; No. 8291. (II*) SARCOPHAGUS RELIEF: VICTORIAE SUPPORTING A SHIELD; LEFT AND RIGHT, EROTES SACRIFICING. Rome, recorded at Via Aracoeli 51 (Matz-Duhn 2: 226 f., no. 2807, then quite damaged; *CIG*, III, no. 6509).

There are variant parallels for this type of sarcophagus front, all with similarly-grouped Eros compositions: (a) Lateran, Room IX, no. 689; (b) Terme, Museum Photo Album, no. 261; and Louvre, no. 376, from the Borghese Collection (Reinach, *Répertoire de la statuaire* 1: 79, no. 3).

Fol. 37; No. 8292. GRAECO-ROMAN ARCHAISTIC RELIEF: APOLLO, ARTEMIS, AND LETO. Paris, Louvre, no. 519, from the Albani collection (Reinach, *Répertoire de la statuaire* 1: 21, no. 38; Winckelmann, *Monumenti antichi inediti* 1: vignette on the dedication page to Card. Alessandro Albani).

The column and the figure at the right may be restored. Other drawings include Tresham, nos. 245, 246, and 248. The folio is inked: "in Villa Card. Alex. Albani."

Fol. 38; No. 8293. GRAECO-ROMAN ARCHAISTIC RELIEF: VOTIVE SCENE WITH LATONA, ARTEMIS, APOLLO, AND NIKE, etc. There are several replicas, but this is probably Louvre no. 683, with the upper right, including the pediment of the temple, restored (as in Reinach, *Répertoire de la statuaire* 1: 20, no. 1; Reinach, *Répertoire de reliefs* 3: 151, no. 3, Albani; *Les monuments antiques du Musée Napoléon* 2: pl. 7, Paris, 1806, shows the relief unrestored).

Louvre no. 683 was drawn by Tresham (no. 244) when in the Villa Albani.

Verso: Part of the frame of a lyre is drawn in brown ink.

Fol. 39; No. 8294. (II) CIRCULAR COLUMN-BASE WITH CLASSICAL RELIEFS IN THE EGYPTIAN STYLE. Vatican, Galleria dei Candelabri, 40-2547, from the Villa Mattei in 1770 (Lippold, *Die Skulpturen des Vaticanischen Museums* 3, 2: 270 ff., no. (I) 40, pl. 59; *Monumenta Mattheiana* 3: pl. 25, fig. 2).

Also drawn as no. 8010 in the older Dal Pozzo album.

Fol. 40; No. 8295. (II) CONTINUOUS VIEW OF THE RELIEFS FROM A CIRCULAR COLUMN-BASE IN THE

EGYPTIAN STYLE: Figures proceeding toward a Nilotic temple in the right center. Vatican, Galleria dei Candlabri, 33-2599, this second base forming a pair with the previous (Lippold 3, 2: 226 ff., no. (I) 33, pl. 59; *Monumenta Mattheiana* 3: pl. 25, fig. 1).

Fol. 41; No. 8296. BASE OF A STATUETTE OF ARTEMIS: FOUR DRAPED FEMALE FIGURES FLANKING A THYMIATERION. Rome, Museo Capitolino, Colombe 49, beneath the Ephesian Artemis but not belonging (Stuart Jones, *The Sculptures of the Museo Capitolino*, 157 ff., no. 49).

Compare a base in the Vatican: Amelung, *Die Sculpturen des Vaticanischen Museums* 2: 626.

Fol. 42; No. 8297. (II) FRAGMENTARY, UPPER RIGHT PART OF AN ARCHAISTIC RELIEF-PANEL: HEPHAISTOS AND ATHENA (Michaelis, *ArchZeit* 7: 66, 1875, listed as in volume I rather than II). Present location unknown.

This is perhaps a fragment of an altar with figures of the twelve gods. Compare the upper right corner of the Borghese altar published by Winckelmann, *Monumenti antiche inediti*, pl. 15, and now in the Louvre: Reinach, *Répertoire de la statuaire* 1: 66, no. 1; photo Giraudon, nos. 1001 and, especially, 2092.

Fol. 43; No. 8298. (II) BIRTH OF MITHRA FROM THE ROCK: LEFT AND RIGHT: CAUTES AND CAUTOPATES. Dublin, Trinity College Library (M. J. Vermaseren, *L'Antiquité classique* 20: 346-349, 1951; F. Cumont, *Mystères de Mithra* 2: 231, no. 69; *Galleria Giustiniani* 2: 62; Montfaucon 1, 1: 218).

In Dal Pozzo's time the group was in the Villa Giustiniani.

Fol. 44; No. 8299. RELIEF: MITHRA SACRIFICING A BULL. Bologna, Museo Civico (Salle IV), formerly in the Villa Torlonia-Albani in Rome (Bologna, *Guida*, 28, 1887; Cumont, *Mystères de Mithra* 2: 260 f., no. 106, fig. 99; Conze, *ArchZeit* 1: 90, 1867; Zoega, *I bassirilievi antichi di Roma* 2: 67, Rome, 1808).

Fol. 45; No. 8300. GRAECO-ROMAN ("THREE-FIGURED") RELIEF: HERAKLES AND THE HESPERIDES. Rome, Villa Torlonia-Albani (Helbig, *Führer* 2: 431, no. 1880; Reinach, *Répertoire de reliefs* 3: 138, no. 3, showing the figure at the left and the upper part of the tree added in restoration; Zoega, *I bassirilievi antichi* 2: 64; Michaelis, *ArchZeit* 7: 63 f., 66, 1875).

This relief, one of a well-known class thought to derive from a late-fifth-century monument in Athens, was found as early as the second quarter of the Cinquecento on the Monte Giordano, where it was drawn in the Codex Couburgensis, no. 23 (Matz), which is Codex Pighianus (*Berichte der sächs. Gesell. der Wiss.*, 183, no. 39, 1868), no. 39. It is also Tresham, 51 f., no. 249. See further, E. B. Harrison, *Hesperia*, 33: 76 ff., 1964.

Fol. 46; No. 8301. NEO-HELLENIC MARBLE PUTEAL, USED AS THE PEDESTAL OF THE SALPION VASE (THE "PUTEAL FARNESE"): ZEUS AND ARES. Naples, Museo

Nazionale (Ruesch, *Guida*, 94, no. 289; Reinach 3: 69, nos. 1-5).

A continuous, strip view of this circular pedestal appears as no. 7995. The seated Zeus and the eagle on the column appear at the right end. In the mid-sixteenth century the monument was seen by Aldrovandi and drawn by Heemskerck in the house of M. Stephano del Bufalo near the Corso and S. Maria in Via (Michaelis, *Jdl* 6: 161, fol. 46c, 1891; Huelsen, *Heemskerck* 2: 29, fol. 46r, no. 58, with further list of drawings). The Salpion vase, from Caieta, is drawn as BRITISH MUSEUM, Franks, II = *TAPS* 50, 5, nos. 377, 378.

Fol. 47; No. 8302. (II) CONTINUATION (LEFT TO RIGHT) OF THE CIRCULAR PUTEAL (PEDESTAL) DRAWN IN THE PREVIOUS: APOLLO, ASKLEPIOS, DIONYSOS, HERAKLES, AND HERMES. See also: P. W. Lehmann, *Statues on Coins of Southern Italy and Sicily in the Classical Period*, 8, New York, Bittner, 1946.

Verso: Both the previous have the recto figures partially filled in on the verso; in no. 8302 parts of Hermes are filled in, the caduceus on the folio.

Fol. 48; No. 8303. (II) RELIEF, FOUR DIVINITIES FROM A CIRCULAR PUTEAL: HERA, ZEUS, HEPHAISTOS, POSEIDON. Rome, Museo Capitolino, 34A-1919, beneath vase no. 34 (P. Ducati, *L'Arte classica*, 579 f., fig. 716 f.; Stuart Jones, *The Sculptures of the Museo Capitolino*, 106 ff., Galleria, no. 31b; Reinach 3: 202, nos. 1, 2; Helbig, *Führer* 1: 431 ff., no. 783).

Fol. 49; No. 8304. (II) FOUR DIVINITIES FROM THE PREVIOUS: ARTEMIS, APOLLO, HERAKLES, and ATHENA.

The restored head of Artemis is not drawn in this view. This, the previous, and the following drawings are quite accurate, and the condition of the monument is excellent. As now placed, the sequence of drawings corresponding to the sculpture would be: nos. 8305, 8304, and 8303.

Fol. 50; No. 8305. (II) THE FINAL FOUR DIVINITIES FROM No. 8303: HERMES, HESTIA, APHRODITE, ARES.

Other drawings include Codex Berolinensis, fol. 53, no. 130; Codex Pighianus, fol. 294, no. 102. Once in a villa belonging to the Medici family in front of the Porta del Popolo, Cosimo III presented the puteal to Cardinal Albani, and from that collection it reached the Museo Capitolino in 1728.

Fol. 51; No. 8306. THE FRONT AND TWO SIDES OF THE ALTAR OF SCIPIO ORFITUS. Rome, Villa Torlonia-Albani (L'Orange, figs. 27 f., front and back; M. Rostovtzeff, *A History of the Ancient World*, pl. 15, Oxford, The Clarendon Press, 1928; Reinach 3: 134, nos. 1-4; Helbig, *Führer* 2: 443 f., nos. 1901 f.; Zoega 1: 13, 14).

The reverse, Sacrificial Animals beneath a Sacred Tree, does not appear. The altar has been cut apart, and the front and back are inserted into the wall of the Leda Gallery. For other drawings, see Huelsen, *Römische Antikengärten*, 11 f., no. 8, fig. 8 (in the Cesi collection in 1550, later in that of Cardinal Albani, who acquired it from the Massimi family); R. Egger, *Jahrb. der Kunsthist. Samml.* 23: 43, 1902, as "Peruzzi" Siena, fol. 57b, c.

Fol. 52; No. 8307. (II) STRIATED SARCOPHAGUS WITH LID. Mars and the half-draped Venus, familiar types in statuary, appear in the front center, and the Dioskouroi stand at the front corners. Present location unknown.

Parallels for comparison include the sarcophagus found in the Via Tre Madami (prop Gasperou), sold to Jandolo and later Barsanti, where, however, reversed-torch Erotes instead of Dioskouroi grace the corners, and the nearly identical central section with striations left and right in the garden wall beyond the Leda Gallery of the Villa Torlonia-Albani. Here, however, Mars and Venus—or the deceased as same—stand on a small plinth. The whole front is extremely close to, but apparently not identical with, the sarcophagus in the Baron Heyl collection, Part Two (H. Helbing Sale, Munich, X 1930) no. 33, pl. XIV. The central group of the Heyl sarcophagus, like the Albani section, stands on a small plinth.

Fol. 53; No. 8308. (II) SARCOPHAGUS RELIEF: THE HISTORY OF MELEAGER, BETWEEN THE DIOSKOUROI. Present location unknown (Robert 3, 2: 98, no. 309, as formerly in Rome and now lost, or surviving in fragments; F. Cumont, *Recherches sur le symbolisme funéraire des Romains*, 332, pl. XXXV, 3; G. Rodenwaldt, *RM* 38–39: 23 f., no. 5, 1923–24; see also, H. Sichtermann, *RM* 69: 43 ff., 1962).

Compare the sarcophagus relief in the Villa Torlonia-Albani (German Institute Negative no. 31.81).

Fol. 54; No. 8309. (II) SARCOPHAGUS RELIEF: THE BIRTH OF APHRODITE, BETWEEN PERSEUS AND ATHENA, AND PERSEUS FREEING ANDROMEDA. Rome, Palazzo Mattei (Matz-Duhn, no. 2893; Reinach 3: 303, nos. 2–4, drawn separately; Robert 3, 3: 401 f., no. 330. The left and right scenes are *Monumenta Mattheiana* 3: pl. 28, figs. 1, 2).

Rome, Soprintendenza alle Antichità Photo no. 1050 shows the relief walled up in the court in one piece, but cut to fit the molding.

Fol. 55; No. 8310. GRAECO-ROMAN, ARCHAISTIC RELIEF: HERAKLES ENDEAVORING TO PURLOIN THE DELPHIC TRIPOD. Paris, Louvre, no. 963 (Reinach, *Répertoire de la statuaire* 1: 19, no. 2, the dotted lines showing antique portions).

The drawing appears to have been made after restoration of all below the first coil of the snake and the waists of the two figures.

Fol. 56; No. 8311. (II) RELIEF ON AN URN OR SMALL SARCOPHAGUS: GENII SUPPORT AN IMAGO CLYPEATA, AND ASKLEPIOS AND HYGIEIA APPEAR ON THE FRONT ENDS. Present location unknown (*CIL*, VI, no. 16,229: the inscription is written faintly in pencil between the figures).

Fol. 57; No. 8312. ROUND ALTAR WITH RELIEFS, PROBABLY FROM A SHRINE OF THE INFERNAL GODS: HADES, PERSEPHONE, CERBERUS, AEACUS, AND HERMES. Probably the example now in the Palazzo Rondanini in Rome, from the Giustiniani collection (*Galleria Giustiniani* 2: pl. 126, no. 3; compare B. Ashmole, *Ancient Marbles at Ince Blundell Hall*, 111, no. 306, Oxford,

Clarendon Press, 1929; Michaelis, *Ancient Marbles in Great Britain*, 400 f., no. 306).

Ashmole (*loc. cit.*) compares the Ince Blundell version with the Vatican example (also *Museo Clementino* 4: 35, 36; cf. Petersen, *Bull. dell'Inst.*, 83, 1861). The drawing is not the Ince base, for the seated figure does not correspond (see Michaelis, *loc. cit.*); it could also reproduce the Palazzo Rondanini example (which is evidently also *Galleria Giustiniani* 2: 126). The Rondanini altar is built into the wall at the foot of the main staircase and, although in excellent condition, is difficult to examine.

Fol. 58; No. 8313. (II) CONTINUOUS, RECTANGULAR VIEW OF A CIRCULAR BASIS OR PUTEAL RELIEF: THE FERRY OF CHARON UNLOADING SOULS. Vatican, Galleria dei Candelabri, 73-2149 (Lippold 3, 2: 331 f., no. 73, pls. 146 f.; Helbig, *Führer* 1: 231 ff., nos. 359, 379; Reinach 3: 358, nos. 1–3; *Galleria Giustiniani* 2: 126; *Museo Clementino* 4: pl. 35, to be compared with present restorations).

Other drawings include Codex Coburgensis. This monument, once in better condition, was formerly in the Giardino Giustiniani outside the Porta del Popolo, and is now much abraded. For the subject in various examples of Greek and Roman art, see F. von Duhn, *ArchZeit* 43: 2–23, 1885.

Fol. 59; No. 8314. VOTIVE RELIEF OF THE BROTHERS ASCLEPIADES TO HERCULES, SYLVANUS, DIANA, AND THE FOUNTAIN NYMPHS. Vatican, Loggia Scoperta 5 (Amelung 2: 730, pl. 83; Vermeule, *JHS* 77: 286, fig. 2, 1957; Reinach 3: 386, no. 1; *Monumenta Mattheiana* 3: pl. 53, fig. 1).

Fol. 60; No. 8315. THE ENTIRE MEDICI VASE: RELIEFS, PEDESTAL, AND BASE. Florence, Uffizi (Amelung, *Führer*, no. 111; Reinach 3: 24, no. 3; Hauser, *JOAI* 16: 33–57, 1913; Mansuelli, *Galleria degli Uffizi, Le sculture* 1: 189 ff., no. 180, with bibliography).

See also nos. 8092, 8710 for strip views of the reliefs.

Fol. 61; No. 8316. THE VASE SEEN FROM THE OTHER SIDE.

The drawing is a pair with the previous.

Fol. 62; No. 8317. (II) VIEW OF THE GLASS AMPHORA KNOWN AS THE PORTLAND VASE: SCENES FROM GREEK MYTHOLOGY, perhaps symbolic of the Augustan dynasty. London, British Museum, Edward VII Gallery (D. E. L. Haynes, *The Portland Vase, passim*, London, British Museum, 1964; E. Simon, *Die Portlandvase*, Mainz, Verl. d. Rom.-Germ. Zentralmus., 1957; C. Vermeule, "The Portland Vase before 1650. The Evidence of Certain Dal Pozzo-Albani Drawings at Windsor Castle and in the British Museum," *The Third Annual Wedgwood International Seminar*, 59–70, Boston, Museum of Fine Arts, 1958; Christie's Sale Catalogue, 2 May, 1929, withdrawn at 29,000 Guineas; Reinach 2: 466, nos. 3–5; Strong, *Art in Ancient Rome* 2: 45; Causeus 1: pl. 60, then in the Barberini collection).

See under BRITISH MUSEUM, Franks, II = *TAPS* 50, 5, Nos. 416, 417. The article in the Wedgwood report illustrates all the Windsor drawings and Franks Nos. 416, 417.

Fol. 63; No. 8318. (II) ANOTHER VIEW OF THE PORTLAND VASE: THE DIVINITY OR HEROINE WHO RECLINES IN "ARIADNE" POSE (compare Causeus 1: pl. 61).

Fol. 64; No. 8319. A CONTINUOUS, FINISHED VIEW OF THE RELIEFS ON THE PORTLAND VASE (as Reinach, *loc. cit.*, from bottom left to top right, without the mask at the base of the handle).

Franks No. 416 is an unfinished version of the same arrangement.

Fol. 64; No. 8320. THE ROUND MEDALLION FROM THE BOTTOM OF THE PORTLAND VASE: BUST OF ATTIS (Causeus 1: pl. 62).

This medallion has been said by some (see Strong, *loc. cit.*) to have been added to the vase at a time later than their dates of manufacture.

Fol. 65; No. 8321. GRAECO-ROMAN RELIEF: SCENE OF RITUAL INITIATION (CALLED ALSO THE "NEW

BRIDE"). Paris, Louvre, in the reserves (Reinach, *Répertoire de la statuaire* 1: 91, no. 2).

Compare no. 8059, which is Rome, Villa Torlonia-Albani (Matz-Duhn, no. 3579), and no. 8504 in Book V, 65 (not VI, 66 as cited by Matz-Duhn). In the Louvre example the pot is not lying sideways but is a shallow basin set upright.

Fol. 66; No. 8322. (II) COMPOSITION *after* A SARCOPHAGUS (OR STUDIES INVOLVING SEVERAL SARCOPHAGUS MOTIFS).

The scene seems to be a Cinquecento or later allegory cast in classical terms. The person being crowned by Fortuna and receiving a draught from the bowl offered by Bellerophon or more likely Apollo, with the Muses nearby, may be a contemporary portrait. This is one of the few non-antique compositions in the Windsor drawings that is not a study after a well-known painting or after a non-ancient object.

Compare E. Panofsky, *A Mythological Painting by Poussin in the Nationalmuseum Stockholm*, 60 f., fig. 32, Stockholm, Nationalmuseum, 1960: "Homage to the Poet" by Jacob Jordaens, similar to the right side of the drawing; fig. 25: Apollo, Pegasus, and Hippocrene.

Binding folios: two sheets watermarked as uniformly through these volumes. The outside, end-papered, moroccoed sheet is similarly watermarked.

VOLUME III (A 42: 157)

(Drawings Numbers 8323-8400)

Two folio binding sheets are watermarked as previous.

Fol. 1; No. 8323. (II) FRAGMENTS OF THE LID OF A SARCOPHAGUS: Bacchic masks, Genii harvesting grapes and frolicking as they trample among them. A half-figured bust of the deceased appears set against a curtained background and springing from acanthus foliage. Rome, Villa Carpegna, in 1880 (Matz-Duhn, no. 2351).

Fol. 2; No. 8324. PIECED-TOGETHER FRAGMENTS OF A BACCHIC SARCOPHAGUS WITH LID: THE TRIUMPH OF DIONYSOS. The front panel only is Museo Capitolino, Imperatori no. 86. The lid, which is no longer with it, shows Silens, Maenads, satyrs, and similar creatures reclining between Faun masks at the corners (Stuart Jones, *The Sculptures of the Museo Capitolino*, 216 f., pl. 53, no. 87; Reinach 3: 183, no. 1).

Fol. 3; No. 8325. (II) SARCOPHAGUS RELIEF: EROTES HARVESTING AND PREPARING OLIVES. Rome, Palazzo Rondanini (Reinach 3: 315, no. 4, without the Eros at the extreme right, as here; Matz-Duhn, no. 2784; Schreiber-Anderson, *Atlas*, pl. 65, no. 13; *ArchZeit* 5: pl. 7, 2, 1873).

Fol. 3; No. 8326. LARGER DRAWING OF THE PREVIOUS, (with addition of an Eros at the right end and upper, lower moldings).

Other drawings include BRITISH MUSEUM, Franks = *TAPS* 50, 5, Fol. 87; No. 96, with the Eros but without the moldings.

Fol. 4; No. 8327. FRONT PANEL OF A BACCHIC SARCOPHAGUS: DIONYSIAC REVELS; BACCHUS AND ARIADNE appear at the right, between a centaur and a terminal figure at the corner. Rome, Villa Doria-Pamphili (Matz-Duhn, no. 2262).

Fol. 5; No. 8328. (II) BACCHIC SARCOPHAGUS. The lid shows the deceased reclining with Genii and similar figures. The body features the triumphal procession of Dionysos in a cart, preceded by Silenus and Pan, and attended by maenads, satyrs, etc. Rome, Palazzo Doria (Matz-Duhn, no. 2286).

Fol. 6; No. 8329. FRONT OF A BACCHIC SARCOPHAGUS: PROCESSION OF DIONYSIAC REVELLERS, SILENUS ON ASS, etc. Paris, Louvre, not on exhibition and from the Borghese collection (Reinach, *Répertoire de la statuaire* 1: 34, no. 1).

Compare no. 8639.

Verso: PEN STUDIES FOR INTERPRETIVE RESTORATION OF THE BORGHESSE WARRIOR, including a restoration in Greek armor. Paris, Louvre, statue signed by Agasias, son of Dositheos and an Ephesian (A. W.

Lawrence, *Classical Sculpture*, 310 f., pl. 114, London, Jonathan Cape, 1929; G. M. A. Richter, *The Sculpture and Sculptors of the Greeks*, 306, etc., fig. 107, New Haven, Yale University Press, 1950; M. Bieber, *The Sculpture of the Hellenistic Age*, 162, figs. 686 ff., New York, Columbia University Press, 1961).

For Renaissance and later drawings of the Borghese warrior, see Ladendorf, *Antikenstudium*, 171.

That restorations such as those seen here were carried out in sculpture is proven by a number of lead garden figures of the Borghese warrior with spear and shield (e.g., that on the Sackville place, Knole in Kent; compare Montfaucon 3, 2: pl. 167, in a landscape setting).

Fol. 7; No. 8330. FIGURES (four are not drawn) FROM THE RELIEF OF A MARBLE KRATER: DIONYSIAC PROCESSION AND REVELS. Pisa, Campo Santo (Text to *BrBr*, no. 599; R. Papini, *Pisa*, 13, fig. 2; *idem*, *BdA* 9: 173 f., figs. 1, 2 (Dosio)).

Other drawings include Codex Berolensis, no. 43; BRITISH MUSEUM, Franks, II = *TAPS* 50, 5, Fol. 124; No. 513. Compare the composition of the "Visit of Dionysos to the House of a Poet (Ikarios)" Reliefs, nos. 8023, 8060, and 8488.

Fol. 8; No. 8331. FIGURES FROM A BACCHIC SARCOPHAGUS RELIEF: TWO VICTORIES SUPPORT A CENTRAL SHIELD, EASTERN CAPTIVES BENEATH, BACCHIC CHARIOTS TO LEFT AND RIGHT. Pisa, Campo Santo (Reinach 3: 108, no. 4; Dutschke, *Die antiken Bildwerke des Campo Santo zu Pisa*, 7 ff., no. 12, Leipzig, Engelmann, 1874 (*Antike Bildwerke in Oberitalien* 1); G. W. Elderkin, *AJA* 42: 228, fig. 1, 1938).

The sarcophagus was presumably drawn in Pisa in this early study by a Florentine of the late Quattrocento. Otherwise, this is a lost, and then mutilated, parallel. Compare the pasticcio of a Bacchic sarcophagus let into the base of a modern statue-group of a nymph and a satyr in the Palazzo Rondanini, Rome.

Fol. 9; No. 8332. CONTINUOUS, STRIP VIEW OF FIVE MAENADS AND SATYRS FROM THE BORGHESSE VASE. The five are dancing to the music of castanets, flutes, and a tympanon. Paris, Louvre, no. 86 (Reinach, *Répertoire de la statuaire* 1: 28 f., pls. 130 f., especially 29, no. 1, or 143).

Other drawings include BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 123, No. 512 (the whole vase); Tresham, nos. 230–231.

Fol. 10; No. 8333. SMALL SARCOPHAGUS WITH BACCHIC RELIEFS BETWEEN STRIATED FRONT: (Left to right) Satyr with pedum; Dionysos and Pan; maenad with tympanon.

There are many close parallels in sarcophagi with three Bacchic scenes divided in this manner by two striated panels left and right of the focal composition. Compare Vatican, Belvedere 99 (German Institute Photo 1937.281–283; Amelung 2: pl. 25); Villa Borghese (Germ. Inst. Photo 1936.200); and a Farnese sarcophagus in Naples (Reinach 3: 71, no. 2). Also *Museum Disneianum*, pl. XLI, and the sarcophagus in the Garden of the Isabella Stewart Gardner Museum, Fenway Court, Boston. For the former, see now L. Budde, R. Nicholls, *A Catalogue of the*

Greek and Roman Sculpture in the Fitzwilliam Museum Cambridge, 103 f., no. 163, Cambridge, University Press, 1964.

Fol. 11; No. 8334. SARCOPHAGUS FRONT: THE MYTH OF ACHILLES AT SKYROS. Woburn Abbey (Bedfordshire), Collection of the Duke of Bedford (A. H. Smith, *A Catalogue of the Sculptures at Woburn Abbey*, no. 71, London, Bedford Office, 1900; Michaelis, *Ancient Marbles in Great Britain*, 735 ff., no. 117; Robert 2: 48, 221, no. 34, pl. 19; Reinach 2: 538, no. 1; H. Kenner, *JOAI (Wiener Jahresheft)* 35: 51 ff., fig. 26, Cod. Cob.).

Other drawings include Codex Coburgensis no. 203 (Matz); Heemskerck 1: fol. 76 (the helmet in the foreground only; Michaelis, *Jdl* 6: 154, fol. 76, 1891).

The relief came to Woburn Abbey from the Villa Aldobrandini in Frascati, whither it had been brought from the large staircase of Santa Maria in Aracoeli before 1736, as Casimiro Romano does not mention it. Michaelis notes that there is a "rough, arbitrary sketch in Windsor (no. 8068) with the name of the place where it then was to be found given: *Araceli*."

Fol. 12; No. 8335. (II*) LEFT FRONT TWO-THIRDS OF A SARCOPHAGUS RELIEF (freely drawn): ACHILLES AND PENTHESILEA. Once in the Villa Aldoviti, then in the Roman art market, and now (1956) at the William Randolph Hearst Estate, San Simeon (California) (Robert 2: 133 f., no. 112, pl. 46, 112; Reinach 3: 227, nos. 1–3, showing the whole sarcophagus).

The Hearst Estate records say, "ex Rondelli, Rome." The monument is 22 inches high, 81 inches long, and 28 inches deep (Vermeule, *Festschrift für Friedrich Matz*, 106, no. 1, Mainz, Philip von Zabern, 1962).

Fol. 13; No. 8336. (II*) STATE OR HISTORICAL RELIEF: SEPTIMIUS SEVERUS PRESENTING CARACALLA AS IMPERATOR DESIGNATUS. Rome, Court of the Palazzo Sacchetti (L. Budde, *Severisches Relief in Palazzo Sacchetti, passim*, Berlin, W. de Gruyter and Co., 1955; Reinach 3: 319, no. 1; Strong, *La scultura romana*, 306, pl. 63; *idem*, *Art in Ancient Rome* 2: 144, fig. 475; A. J. B. Wace, *PBSR* 4: 263, pl. 34, 1907; D. E. Strong, *Roman Imperial Sculpture*, 100 f., no. 111).

The relief is also drawn as no. 8733. Budde has suggested a date following the *Sacra Saecularia* of A.D. 204, most likely Caracalla's and Geta's joint Consulship, beginning 1 January, 205. Part of the damage is due to time, but C. Fulvius Plautianus disappeared from the relief shortly after its execution, and Geta (with one or two Senators of his party) suffered decapitation or eradication early in 212.

Both the Windsor drawings attempt to complete or restore the relief; both show the seated figure as a younger, beardless man (Budde's Septimius Severus). They also show "Geta" with a beard, and the older and more accurate of the two drawings (no. 8336) is clear about presenting "Plautianus" in a similar manner. This may be artists' fancy, but the draughtsmen may have seen more heads on the relief than there are now (see further, *AJA* 62: 244 f., 1958; L. Franchi, *Studi Miscellanei* 4: 33 f., 1964; also *AJA* 70: 82 f., 1966).

Fol. 14; No. 8337. GRAECO-ROMAN RELIEF: SATYRS PARODYING THE STORY OF HEPHAISTOS MAKING THE

ARMS OF ACHILLES. Paris, Louvre, not exhibited (Reinach, *Répertoire de la statuaire* 1: 71, no. 2; G. Libertini, *RM* 52: 69 ff., fig. 2, bibliography in note 1, 1937; Vauthier, Lacour, *Monuments de sculpture*, pl. 26, Paris, 1812).

Other drawings include Codex Coburgensis, no. 78, 1 (Matz, no. 42), which is Codex Pighianus, no. 159 (Jahn).

Fol. 15; No. 8338. A SEMI-FINISHED SURFACE WITH TWO NICHES FOR CINERARY VASES (The reverse or back of the following.)

Fol. 16; No. 8339. THE FUNERARY MONUMENT OR CINERARIUM OF T. STATILIUS APER AND ORCIVIA ANTHIS, HIS WIFE: THE RIGHT SIDE OF THE MONUMENT, WITH AN ENLARGEMENT OF A ROMAN FOOT; ON THE LEFT SIDE, TWO ARCHITECT'S INSTRUMENTS. Rome, Museo Capitolino (Stuart Jones, *The Sculptures of the Museo Capitolino*, 76 f., no. 8; Reinach 3: 212, no. 1).

Other drawings include Codex Pighianus, fol. 145 ("Belvedere").

Fol. 17; No. 8340. (II) ALTAR WITH RELIEFS: The deceased, an *Eques*, riding to right; on the left side, fasces with axe protruding. Present location unknown (*CIL*, VI, no. 20,970).

Compare the example in the Uffizi, Florence (German Institute Photo no. 39.1804, Alinari).

Fol. 18; No. 8341. CINERARY ALTAR OR CIPPUS OF NIKON AND EUTYCHES, TWO INFANT BOYS. The youthful *togati* stand with a *scrinium* between. Above: Telephos is nursed by the Hind. Rome, Villa Torlonia-Albani, no. 920 (located in the rotunda at the head of the stairs) (*CIL*, VI, no. 22,972; *EA*, no. 4553; W. Altmann, *Die römischen Grabaltäre der Kaiserzeit*, 253, Berlin, 1905).

The monument appears to belong to the Trajanic period.

Fol. 19; No. 8342. RELIEF FROM THE BASE OF A CANDELABRUM: EROS WITH THE ARMS OF MARS (A ROMAN SWORD). Probably the example in London, British Museum (A. H. Smith, *A Catalogue of Sculpture* 3: 400, no. 2509, London, 1904; Reinach 2: 471, no. 3).

Reinach's illustration is closer to no. 8345, which is a drawing of the main relief (seen here) in its complete setting. For the replicas (Venice, Mantua, Vatican, Paris) and notes on them, with discussion of these drawings, see Matz-Duhn, no. 3360; *EA*, nos. 2475-77, 2481-83, the two sets on two candelabra in the Palazzo Ducale, Venice.

Fol. 20; No. 8343. (II) ANOTHER SIDE OF THE PREVIOUS: EROS WITH A SHIELD (Reinach 2: 471, no. 4, the central figure only).

Fol. 21; No. 8344. THE THIRD SIDE, THE MAIN RELIEF: EROS WITH A HELMET. The shape of the enframing is sketched in outline. (The whole base, seen from this side, is drawn in Reinach 2: 472, no. 2.)

Fol. 22; No. 8345. As No. 8342, with enframing similar to the previous. (The comparable figures in the Louvre are drawn as Reinach, *Répertoire de la statuaire* 1: 75, no. 5.)

Fol. 23; No. 8346. (II*) LEFT SIDE OF AN ALTAR WITH RELIEFS: EROS CUTTING GRAIN. A notation on the folio, in Thomas Ashby's hand (?), states that (about 1903 ?) the altar was "now at the entrance to the Campo Verano, Rome." About 1920, however, the marble was with De Motte, Inc., in Paris (The Metropolitan Museum of Art in New York has a set of photos; the left side is accession number 213779, the right side is no. 213781, and the front is 213780. These are R. Gauthier negatives, nos. 3051, 3079, and 3050).

The following drawing (no. 8347) shows the right side, and no. 8360 is the front. From the De Motte photographs, the altar appears to be cursory work of the third century A.D., with extensive use of the drill in decoration, especially in details of the foliage.

Fol. 24; No. 8347. (II*) RIGHT SIDE OF AN ALTAR: EROS CARRYING SHEAVES OF WHEAT. See under the previous.

Fol. 25; No. 8348. VIEW OF AN ALTAR TO HERAKLES: THE INFANT HERAKLES WRESTLING WITH THE SNAKES, enframed by a large garland hanging from rams' heads. Vatican, formerly in the Belvedere and now in the Magazine (*Amelung* 2: 296 f., no. 102r, pls. 17, 28).

In the altar's present condition, the entire surface is extremely weathered, and the top moldings and figures are ruined. For sculptural parallels of the Herakles group, see O. J. Brendel, *Jdl* 47: 218 ff., 1932.

Fol. 26; No. 8349. THE RIGHT SIDE OF THE PREVIOUS: BOW AND QUIVER, BOAR'S HEAD, etc.

Fol. 27; No. 8350. THE REVERSE OR BACK OF THE ALTAR TO HERAKLES: Head and antlers of the stag, the lion's skin suspended from a garland, beneath which Cerberus emerges. The two boars' heads appear on the corners.

These three sides, and the side with club and garland, are drawn in Reinach 3: 377, nos. 1-4. The motif of the four sides portrays Herakles the huntsman.

Fol. 28; No. 8351. TRIANGULAR ALTAR (OR CANDELABRUM BASE) TO HERAKLES: SKYPHOS AND LION'S SKIN ON TABLE; RAM'S HEADS ON TOP. THE EDGES ARE CARVED IN THE FORM OF THE HERO'S CLUB. Rome, Villa Torlonia-Albani, in the garden outside the Leda Gallery, and set among a collection of altars and cippi.

Fol. 29; No. 8352. SECOND SIDE OF THE PREVIOUS: THE HERO'S BOW AND QUIVER.

Fol. 30; No. 8353. THIRD SIDE OF THE PREVIOUS: A WREATH WITH FILLET KNOTTED AROUND THE LOWER CENTER.

Fol. 31; No. 8354. (II) ALTAR OR BASE (TO HERAKLES): BOAR'S SKIN IN RELIEF. Florence, Uffizi (G. A. Mansuelli, *Galleria degli Uffizi, Le sculture* 1: 179 f., no. 163).

Compare above, nos. 8348–8350, and the skin hung in this fashion in relief on the so-called Bacchic throne in the Louvre (no. 389; Reinach, *Répertoire de la statuaire* 1: 128, lower left).

Fol. 32; No. 8355. CIRCULAR PUTEAL WITH DIONYSIAC RELIEFS: SCENES OF SATYRS AFTER THE CHASE, etc. Madrid, Museo del Prado. The upper fifth of the relief is restored, and this accounts for differences in the various drawings. (See A. Blanco, *Museo del Prado, Catalogo de la escultura*, 100 f., no. 173 E, pl. 64, Madrid, 1957; *EA*, no. 1690–1693).

There is a modern copy, with variants, in the Galleria dei Candelabri of the Vatican (no. 134a; Helbig, *Führer* 1: 231, no. 360) and another in the front hall of the Wellcome Historical Medical Museum in London (*AJA* 63: 332, 1959) (here fig. 179a).

In *ArchEspArg* 24: 117–154, 1951, A. García y Bellido presents a full publication of this well-known marble which before 1689 was in the collection of Queen Christina of Sweden and which passed in 1724 from that of Prince Livio Odescalchi to the King of Spain. Other drawings include two by Giovannantonio Dosio (Huelsen, 5, no. 18, 9, no. 34); Codex Coburgensis, fol. 49, no. 88; and a seventeenth-century drawing in the Uffizi in Florence (no. 17673–75).

Fol. 33; No. 8356. CONTINUATION OF THE RELIEFS OF THE PREVIOUS.

Compare nos. 8008 f., nos. 8642–8645; also BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 157; No. 185; Fol. 126; No. 142 and references under both. The problems of which puteal (the Madrid or Wellcome examples, or the lost version seen by Cassiano dal Pozzo in the Sacristy of S. Maria d'Aracoeli) is represented in these various sketches are discussed in connection with the Franks drawings.

Fol. 34; No. 8357. CIRCULAR STATUE BASE: GLORIFICATION OF THE ANTONINE HOUSE WITH FIGURES OF DIVINITIES AND STATE PERSONIFICATIONS. Rome, Villa Doria-Pamphili (Michaelis, *ArchZeit* 7: 66, 1875; Matz-Duhn, no. 3684, with description of the drawing; Reinach 3: 247, nos. 3, 4; *EA*, nos. 2361–2365, 2785; F. Magi, *I rilievi flavii del Palazzo della Cancelleria*, 79 f., 118 f., Rome, Giovanni Bardi, 1945; C. Vermeule, *The Goddess Roma in the Art of the Roman Empire*, 110, no. 74, London, Spink and Son, 1959).

See also the following (no. 8358) and no. 8373. This drawing either shows the monument before further mutilation or partially "restored" by the draughtsman (Poussin?). All the figures are not fully drawn. That the monument was already partially mutilated can be seen by the fact that the artist has left no indication of the two totally effaced figures.

Fol. 35; No. 8358. CONTINUATION OF THE PREVIOUS.

Verso: "In Grotta ferrata nel Giardino de' fratti (?) della Madonna."

Fol. 36; No. 8359. REVERSE OF THE GRAVE ALTAR OF Q. POMONIUS EUDAEMON AND POMPONIA HELPIS:

FOUR BROTHERS SACRIFICING AT AN ALTAR. Vatican, Sala della Biga 66-A-2362, as base for the statue of Bacchus, 610-2361 (*CIL*, VI, no. 24,613; photo Mosconi, no. 11479; Altmann, *Die römischen Grabaltäre der Kaiserzeit*, 280, fig. 207c, the sides being a, b; Lippold 3, 2: 68 f., no. 610a).

The front bears the inscription. The right side is drawn as no. 8859, and the left as no. 8860.

Fol. 37; No. 8360. (II*) RELIEF ON AN ALTAR: DEMETER AND EROS. This is presumably the front of the altar the sides of which are drawn as nos. 8346, 8347. The sequence of inked numbers (35, 36 and, here, 37) as well as the De Motte, Inc., photographs confirm this. D. von Bothmer lent the photographs.

Fol. 38; No. 8361. ANGLE VIEW OF AN ALTAR: HERCULES AND MINERVA, THE LABORS OF HERCULES (THE "ARA GIUSTINIANI"). Rome, Museo Profano Lateranense, III—244 (*CIL*, VI, no. 277; *EA*, nos. 2215–2217; Helbig, *Führer* (4th edition) 1: 739, no. 1027; *Galleria Giustiniani* 2: 135; *Montfaucon* 1, 2: pl. 133, no. 1).

There are a number of other drawings: e.g., Codex Coburgensis, no. 143, 1 and 2 (no. 68, Matz); Codex Berolinensis, no. 117 f. (three sides; Huelsen, 24, pl. 66). The figures are considerably mutilated, and the voluted top is now missing. Compare also Codex Barberini Latinus 4412, fol. 9, Lucas Holstenius after Pirro Ligorio: E. Mandowsky, *RendPontAcc* 27: 351 ff., pl. 9, (1953–1954) 1955; Mandowsky-Mitchell, *Pirro Ligorio's Roman Antiquities*, 71, no. 34.

Verso: "In casa del Marchese Giustiniani."

Fol. 39; No. 8362. FOUR FACES OF AN ALTAR TO MINERVA, DEDICATED BY THE MINISTRY OF A COLLEGE OF *Fabri*. Rome, Museo Capitolino—256, 1909 (I. S. Ryberg, *MAAR* 22: 88, figs. 40a, b, 1955; Stuart Jones, *The Sculptures of the Museo Capitolino*, 120 f., no. 47a, 31; Reinach 3: 181, nos. 1–3; *CIL*, VI, no. 30,982, in the mid-sixteenth century in S. Giorgio in Velabro).

While not wholly accurate, the drawing supplies several details now missing; it is related to those by Pirro Ligorio in Codex B.XIII.7, Naples, fol. 165r: Mandowsky, *RendPontAcc* 27: 342 f., pl. 1, (1953–1954) 1955; Mandowsky-Mitchell, *Pirro Ligorio*, 73, no. 37.

Fol. 39; No. 8363. SEE PREVIOUS.

No. 8377 shows a somewhat different drawing of the side seen here at an angle (compare Mandowsky, *loc. cit.*, pl. 2).

Fol. 40; No. 8364. (FOUR) FACES OF AN ALTAR TO NEPTUNE: (LEFT) Nereids on sea-horses, etc.; (RIGHT) Neptune seated on a rock. This monument is perhaps connected with the following (*CIL*, XIV, no. 12*, termed a forgery; Mandowsky-Mitchell, *Pirro Ligorio*, 80 f., no. 54).

Fol. 40; No. 8365. ALTAR TO NEPTUNE: (LEFT) Three men in a boat; (RIGHT) Neptune standing between dolphins. This may have been once part of the

previous; it is certainly a good parallel. Terni, Museum, no. 84 (*CIL*, XI, no. 4175).

Fol. 41; No. 8366. TWO FUNERARY RELIEFS: (LEFT) FUNERARY CIPPUS: Psyche and Eros in the principal face. Florence, Uffizi (Reinach 3: 28, no. 3; Kaibel, *IG* XIV, no. 1681; Mansuelli, *Galleria degli Uffizi, Le sculture* 1: 219, no. 229).

(RIGHT) VOTIVE TO MERCURY: The god stands between a capricorn and a cock (*CIL*, X, no. 563*, as a forgery; Mandowsky-Mitchell, *Pirro Ligorio*, 75, no. 42).

Fol. 42; No. 8367. ALTAR: Ravens facing on a bow and quiver; tools are visible on the right side. Present location unknown (*CIG* XIV, no. 85a-u*; Mandowsky-Mitchell, *Pirro Ligorio*, 102 f., no. 92).

Fol. 42; No. 8368. ALTAR: The intoxicated Silenus is led on an ass (the inscription above). On the right side, a rosette patera. Present location unknown (*CIG* XIV, no. 306*; Mandowsky-Mitchell, *Pirro Ligorio*, 118 f., no. 130).

Fol. 43; No. 8369. ALTAR WITH IMPERATORIAL RELIEFS: Scene of a pledge to Fortuna Redux, within enriched border and moldings. Present location unknown (*CIL*, VI, no. 197(*); compare no. 30,712).

The other face of this altar, with a similar scene and inscription beneath the figures, appears to be that in Montfaucon 4, Supplement: pl. 26, from Boissard. The altar is shown by Montfaucon as quite damaged on top. On the provenience and accuracy of the inscription, see Mandowsky-Mitchell, *Pirro Ligorio*, 72 f., no. 36.

Fol. 44; No. 8370. (II) SIDE OF AN ALTAR: Filleted cymbals and torches crossed between.

Fol. 44; No. 8371. (II) ANOTHER SIDE OF THE PREVIOUS: A filleted garland and a winged shell-emblem in the area above.

Fol. 44; No. 8372. (II) THIRD SIDE OF THE ALTAR DRAWN AS NOS. 8370 f.: Two shields, bow, and crossed arrows behind. Present location unknown.

Fol. 45; No. 8373. (II) THE VILLA DORIA-PAMPHILI BASE: Glorification of the Antonine house, with figures of divinities and state personifications, etc.

See above, under nos. 8357, 8358. Here the extremities of the figures are shown either after mutilation or *unrestored* by the artist. This view is essentially the same as no. 8357.

Fol. 46; No. 8374. (II) FUNERARY RELIEF, RECALLING GREEK HERO RELIEFS BUT PERHAPS ROMAN: A warrior with helmet and large shield extends a patera to a woman standing at the right with an oenochoe.

Fol. 47; No. 8375. PALMYRENE VOTIVE OR FUNERARY AEDICULA, with bilingual inscription, here not reproduced: DEDICATION TO AGLIBLOS AND MALACHBELOS, A.D. 235-236. Rome, Palazzo dei Conservatori (Stuart

Jones, *The Sculptures of the Palazzo dei Conservatori*, 257 f., Scala V, 3; Reinach 3: 177, no. 5; Huelsen, *Römische Antikengärten*, 62, no. 53).

Other drawings include Codex Coburgensis, fol. 171, no. 3 (Matz, no. 52); Codex Pighianus, fol. 24 (Jahn, no. 70); and Ursinus (Cod. Vat. Lat. 3439), fol. 122.

This relief was successively in the Mattei collection in Trastevere, the Vigna Carpi, and the Villa Giustiniani near the Lateran.

Fol. 48; No. 8376. (II) FRAGMENT OF A LATE HELLENISTIC RELIEF IN THE ARCHAISTIC STYLE: Hermes and a Kore-like figure, perhaps Artemis, before a rustic altar. Formerly in the Museo Kircheriano, this relief is now in the upstairs gallery of the Museo Nazionale Romano.

Fol. 49; No. 8377. DRAWING OF THE SIDE OF THE ALTAR AT AN ANGLE IN No. 8363.

Compare the differences in detail here and in the other drawing.

Fol. 50; No. 8378. CINERARIUM OF TWO CUTLERS: A VIEW OF THEIR SHOP. Vatican, Galleria Lapidaria, No. 147 (Strong, *Art in Ancient Rome* 1: 171, fig. 208; Amelung 1: 275 ff., no. 147; Reinach 3: 404, nos. 1 f.).

Fol. 51; No. 8379. REVERSE OF THE PREVIOUS: VIEW OF THE CUTLERS' WORKSHOP (Strong, *loc. cit.*, fig. 207).

This monument came from the Villa Montalto-Negrone-Massimo.

Fol. 52; No. 8380. (II) RELIEF ON THE FRONT OF AN ALTAR: PANTHEISTIC SYMBOLS SURMOUNTED BY A BUST OF SOL. Formerly in the Mattei collection (*Monumenta Mattheiana* 3: pl. 1, fig. 2; Montfaucon 1 Supplement: 84 ff., pl. 32, after Heronimus Alexander).

For pantheistic symbols in art, see F. Eichler, *JOAI* 39: 21-27, 1952. This relief is very like the visible parts of the circular altar or base with snake-entwined omphalos set thereon, drawn by M. van Heemskerck in the Basilica of Maxentius: H. Kähler, *JdI* 67: 10 f., fig. 6, 1952.

Fol. 53; No. 8381. (II) FRAGMENT OF A GRAECO-ROMAN RELIEF: A TERM SURROUNDED BY OBJECTS OF BACCHIC SYMBOLISM. Present location unknown (von Rohden, *Die antiken Terrakotten* 4, 1: 3).

von Rohden ruled out a suggestion by Otto Kern that it was a Hellenistic relief in terracotta.

Fol. 54; No. 8382. STUDY OF THE RELIEFS OF THE CONSULAR MAUSOLEUM OF MONTE ALBANO. Lago Albano, near Palazzolo (G. Lugli, *I santuari celebri del Lazio antico*, pl. 3).

See also under BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 147; No. 168.

Fol. 55; No. 8383. DRAWING OF LICTOR'S FASCES WITH AXE IN A BUNDLE OF RODS: Probably a detail of a relief such as those in the Palazzo Rondanini court-

yard, or perhaps the side of a monument similar to no. 8340.

For the subject, see A. M. Colini, *Il fascio littorio*, *passim*. Compare also the fasces on a relief in the Museo Capitolino: Schreiber-Anderson, *Atlas*, pl. 87, no. 14.

Fol. 56; No. 8384. THE SO-CALLED "COUP DE PTOLEMÉE," A SILVER SKYPHOS WITH CHASED RELIEFS: DIONYSIAC EMBLEMS, etc. Paris, Bibliothèque Nationale, Cabinet des Médailles (Reinach, *Répertoire de la statuaire* 1: 25, no. 1 (this side); no. 2 is the following, no. 8385; Montfaucon 1, 2: pl. 167, as part of the Treasure of St. Denis).

Fol. 57; No. 8385. THE REVERSE OF THE PRECEDING: The handles and pedestal are not drawn.

Fol. 58; No. 8386. (II) A SERIES OF TWO MARBLE (AND POSSIBLY METAL) ENRICHED RHYTONS AND A PHALLIC VASE.

A. (Also Windsor no. 10,270, *verso*): The base is in the shape of a wolf's head. Compare the marble rhyton: LaChausse, 102, V, 1706.

B. (Also no. 10,271, top): This appears to be one of the two marble rhytons exhibited at the entrance to the Salon Carré of the Louvre. They are decorative work of the early imperial period, perhaps connected with shrines to the Lares Augusti, as small bronze Lares hold such rhytons (compare Reinach, *Répertoire de la statuaire* 1: 125, no. 2; the fruits appear to be a restoration).

C. (Also no. 10,269, *verso*): Profile view of a vase with two satyric heads and two handles.

D. (Also no. 10,270, *recto*): Full view of the previous, showing one head and the two handles.

The last few drawings in this volume appear to be of a series with those in vol. A-31, no. 196 (nos. 11,120-11,521). They were inserted here in the rebinding under George the Third.

Fol. 59; No. 8387. (II) MISCELLANEOUS BRONZE OBJECTS:

A. A casserole-type bowl ornamented with twisted, masked handles, and with a convex lid.

B. View of a bronze table-leg and foot, carved to form an animal's paw on a base.

C. The top and joint of the previous: a vine-wreathed bust of the young Dionysos springing from an acanthus base.

Fol. 60; No. 8388. (II) ETRUSCAN BRONZE MIRROR:

A. Obverse: Within a wreath with pinecones, a scene of the building of the Trojan Horse (?).

B. Reverse: Inscription within ornament of rim and handle. The handle terminates in an animal's head. (Montfaucon 2, 1: pls. 60, no. 3, 61, no. 1: the second and better view is credited as from Mr. de Peiresc; Overbeck, *Gallerie heroischer Bildwerke*, pl. 25, no. 4; Gerhard, *Etruskische Spiegel* 2: 8, pl. 235, no. 2).

For the inscription, see Gerhard 1: 89 f., "Suthina."

Fol. 61; No. 8389. (II) ENRICHED PATERA, OR BOWL WITH HANDLE. In the area between the central, enriched boss and the outside moldings there are scenes of lion hunts in an arena. (The figures appear to be hammered around the convex surface of the interior.) The present whereabouts of this bowl, presumably of bronze, is unknown.

Fol. 62; No. 8390. PROFILE VIEW OF THE PREVIOUS, showing the unornamented outside and underside of the handle. The bowl should date from the second or third centuries A.D.

Fol. 63; No. 8391. (II) A MIRROR OR A TRULLA. A view of the bottom of the handle and the concentric moldings of the under side.

Fol. 64; No. 8392. (II) REVERSE OF THE PREVIOUS. A view of the top of the handle and the interior.

Fol. 65; No. 8393. (II) THREE SISTRA, topped by Graeco-Egyptian sphinxes and with variously turned handles.

That on the extreme right appears to be the example once in the Borghese collection: Causseus 2: 3, pl. 17. Compare also Hesperia Art, *Bulletin* 26: 7, no. A 3, Philadelphia, 1962.

Fol. 66; No. 8394. (II) MARBLE TABLE OR BENCH-SUPPORT: (The upper part is missing). Between supports in the form of animals' feet, acanthus-scroll enrichment enframes Isiac symbols.

Examples with Isiac motifs worked into the enrichment are rare; Bacchic symbolism is generally preferred in such carved furniture (Richter, *AJA* 58: 271 ff., 1954; *idem*, *Ancient Furniture*, 119 ff., fig. 281, Oxford, Clarendon Press, 1926). For the general type of table support, compare the two examples in the Conservatori (Stuart Jones, *The Sculptures of the Palazzo dei Conservatori*, Giardino, nos. 112, 113) and the fragments in Sir John Soane's Museum in London (*New Description*, 18f., 42, 1955).

Fol. 67; No. 8395. (II) MYSTIC OR CEREMONIAL TEMPLE THRONE IN MARBLE. Munich, Glyptothek, from the Mattei collection in Rome (G. M. A. Richter, *Ancient Furniture*, 120, fig. 284, Oxford, The Clarendon Press, 1926; *Monumenta Mattheiana* 2: pl. 73).

Fol. 68; No. 8396. (II) SIDE RELIEF PANEL OF AN ALTAR (?): A CEREMONIAL CHAIR OR THRONE IN RELIEF.

No. 8397 appears to show the opposite side, and no. 8398 is probably the front of this monument.

Fol. 68; No. 8397. (II) OPPOSITE SIDE OF THE PREVIOUS: A FILLETED OAK WREATH.

Fol. 68; No. 8398. (II) THE FRONT PANEL: AN ELDERLY, TOGATE FIGURE SACRIFICING TO THE LEFT. Present location unknown.

Fol. 69; No. 8399. (I) SARCOPHAGUS FRONT: PASIPHAE, DAEDALUS, AND THE BULL, etc., between large, garland-bearing Erotes on the corners. Paris,

Louvre, no. 1033, from the Borghese collection (Robert 3, 1: pl. 10, no. 35, not 3899 as cited in the index; Reinach, *Répertoire de la statuaire* 1: 59, no. 1).

Also drawn as no. 8054, and the ends as no. 8002; BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 23; No. 25.

Fol. 70; No. 8400. GRAECO-ROMAN RELIEF: NYMPH FEEDING A DIVINE CHILD. See above, under no. 8268.

Verso: A similar drawing, less accurate than the previous, which is quite so.

Binding folios: two sheets watermarked as uniformly through these volumes.

VOLUME IV (A 43: 158)

(Drawings Numbers 8401–8483)

Two folio binding sheets are watermarked as previous.

Fol. 1; No. 8401. RELIEF WITH COMIC SCENE: The surprising of the young orator. Naples, Museo Nazionale (Reinach 3: 91, no. 2; V. Spinazzola, *Le arti decorative in Pompei e nel Museo Nazionale di Napoli*, pls. 58, 74, Milan, Bestetti and Tumminelli, 1928; M. Bieber, *The History of the Greek and Roman Theater*, 92, fig. 324, Princeton, Princeton University Press, 1961; Ruesch, *Guida del Museo di Napoli*, no. 575).

Fol. 2; No. 8402. RELIEF WITH THEATRICAL SCENE: FOUR ACTORS AND EQUIPMENT BEFORE A CURTAIN. This drawing is copied from Codex Ursinus, Cod. Vat. Lat., 3439, fol. 144.

This is probably a section of a sarcophagus lid similar to the fragments nos. 3192–3192 (Campana Collection) in the Galerie Mollien of the Louvre.

Fol. 3; No. 8403. (II) RELIEF: A joined, sectional view of the front ends of the lid of a large sarcophagus with theatrical masks and the corners (or start) of theatrical scenes. Present location unknown.

Fol. 4; No. 8404. (II) RECONSTRUCTION OF A ROMAN THEATRE (such as the Theatre of Marcellus), with a play, a Greek comedy, in progress.

The scene on the stage is modelled on the relief in Naples, drawn in similar style as no. 8401, above.

Fol. 5; No. 8405. (II) SIMPLIFIED DRAWING OF THE FRONT OF A CHILD'S SARCOPHAGUS (OR LID OF A LARGER SARCOPHAGUS), with a scene of Erotes rolling hoops in the Circus Maximus. Present location unknown.

In his classic *Recherches sur le symbolisme funéraire des Romains*, F. Cumont interpreted the parallel type of Erotes racing chariots. These scenes symbolize "happy child life in the other world"—in the world of myth and phantasy, but always with the Roman love of realistic details (i.e., the actual Circus Maximus represented in the background). For a parallel fragment in the Vatican, compare Amelung 1: 851, no. 108, pl. 101.

Fol. 6; No. 8406. RELIEF: EROS DRIVING A BIGA OF HOUNDS PAST AN ARCHITECTURAL SETTING. London, British Museum (? — compare Smith, *Catalogue* 3: 328 ff., no. 2319, fig. 47: "front of a sarcophagus broken

at each end"; and the examples, drawings cited under BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 95; No. 101; Fol. 121; No. 137; II, Fol. 122; No. 511).

Fol. 7; No. 8407. FRONT OF A CHILD'S SARCOPHAGUS: CHARIOT RACE OF CUPIDS IN THE CIRCUS. (The extreme corners are not drawn.) Paris, Louvre, no. 360–327 (Reinach, *Répertoire de la statuaire* 1: 77, no. 1).

See also under no. 8405; and Soane Museum, London, no. 99M (*Catalogue*, no. 309; Michaelis, *Ancient Marbles in Great Britain*, 480, no. 32).

Fol. 8; No. 8408. FIGURED PANELS FROM TWO CHILD'S SARCOPHAGI (?): YOUTHFUL ATHLETES AND CHARIOTEERS. From the left, a charioteer driving a biga is preceded by a horseman with a wreath; beyond, the same in a quadriga preceded by a youth in a Phrygian cap, running to right. Present location unknown (*CIL*, VI, nos. 10,078; 23,472).

The drawing is watermarked with Heawood, no. 177 ("Rome 1646"). Other drawings include BRITISH MUSEUM, Franks, II = *TAPS* 50, 5, Nos. 214, 215. Both these drawings show lengthy inscriptions, and the second shows the ends and back of the chest intact.

Fol. 9; No. 8409. STATUETTE OF A FIGURE FROM GREEK COMEDY SEATED, and a study of the right rear of the head of the same. Vatican, Galleria dei Candelabri (71–2650, which has the right half of the head, the back of same, and the neck restored). See Bieber, *The History of the Greek and Roman Theater*, 173, fig. 231a, b (this and the following), Princeton, Princeton University Press, 1939; Lippold 3, 2: 329 f., no. 71, pl. 148).

The companion statuette is drawn as no. 8410. Compare Reinach, *Répertoire de la statuaire* 1: 532 f.; and the small bronze in the Louvre, no. 719, which represents a tragic rather than a comic actor: Reinach, *Répertoire de la statuaire* 3: 157, no. 3.

Fol. 10; No. 8410. RIGHT SIDE VIEW OF THE STATUETTE PENDANT TO THE PREVIOUS. Vatican, Galleria dei Candelabri (60–2661; Reinach, *Répertoire de la statuaire* 1: 532, no. 1; Lippold 3, 2: 322 f., no. 60, pl. 148).

This is also drawn as Windsor no. 10,235 (A-9: 184; fol. 47) with the ink notation "in hortis matteiorum" and "histrio antiq." written on the base.

This statue differs from that drawn as no. 8409 not only in the variation in pose but in the moldings of their supports. This statuette has the antique head broken and reset on a modern neck. It is paralleled by a bronze (H. 0.195m.) in the Art Museum, Princeton, New Jersey ("Comic Actor as the Mischievous Slave Taking Refuge on an Altar," after a Hellenistic type: M. Bieber, *Record of the Art Museum, Princeton University*, 5 ff., 1950, 2; F. F. Jones, *Archaeology* 7: 237, 1954). Compare also the marble statuettes in the Villa Torlonia-Albani: *EA*, nos. 4131, 4336, and 4338.

Fol. 11; No. 8411. SECTION OF A SARCOPHAGUS LID: RECLINING FIGURES AND TWO DRAMATIC MASKS BEFORE A CURTAINED BACKGROUND. Rome, Palazzo Corsetti (Via Monservato), let into the left wall of the staircase.

For a parallel, a lid of Bacchic type, compare Reinach, *Répertoire de la statuaire* 1: 115, no. 2, in the Louvre.

Fol. 12; No. 8412. RELIEF FRAGMENT: THEATRICAL (SATYRIC) MASK. Present location unknown.

Compare the marble mask from Rossie Priory and now in the British Museum (Michaelis, *Ancient Marbles in Great Britain*, 652, no. 44; R. Higgins, *British Museum Quarterly* 16: 103 f., 1952) and the similar fragment in the Fitzwilliam Museum, Cambridge (Michaelis, 247, no. 10; L. Budde, R. Nicholls, *A Catalogue of the Greek and Roman Sculpture in the Fitzwilliam Museum, Cambridge*, 74 f., no. 121).

Fol. 13; No. 8413. RELIEF: REVELLING MAENAD MOVING TO THE LEFT AND WAVING CASTANETS. Rome, Palazzo Corsetti, built into the staircase wall (Matz-Duhn, no. 4054).

The left third of the relief and the feet are now missing: compare German Institute Negative, no. 33.871; also 33.857.

Fol. 14; No. 8414. BACK AND FRONT VIEWS OF A BRONZE STATUETTE: A nude male figure, cloak about the shoulders. The raised left hand is missing.

Fol. 15; No. 8415. (II) PROFILE VIEW OF THE FRAME AND STRINGS OF A KITHARA. Present location unknown.

The folio, strangely enough, is watermarked: star on crown (Heawood, no. 1120: "Rome 1618").

This is a typical lyre with sounding-box (compare Schreiber-Anderson, *Atlas*, pl. 7, no. 13).

Fol. 16; No. 8416. TWO STUDIES OF A HAND HOLDING A PLECTRON.

A number of ancient strumming instruments, some figured, have come down to us.

Fol. 17; No. 8417. (II) INSCRIPTION PLATE WITH CURVED PEDIMENT OF STELE OR AEDICULA TYPE. Within are a plectron, a kithara, and a hand grasping a scroll. They fill the center, all between ornamental akroteria, with six-pointed stars beneath. Present location unknown (*CIL*, VI, no. 25,399: the inscription is not drawn here, but this drawing is cited; the relief was in Cassiano dal Pozzo's own collection.)

For the type, compare the funerary stele found in the Colombario on the Via Casilina: Museo Nazionale Romano, Soprintenza photo no. 316. Cumont (*Recherches sur le symbolisme funéraire des Romains*, 508, note to 300) refers to Dal Pozzo's musicological tombstone and cites the inaccurate description of this marble. The plectron is taken for a sacrificial knife, and Cumont bases conclusions on this error.

Fol. 18; No. 8418. FUNERARY RELIEF: Bearded *togatus* reclining on a couch, a dog on the foot.

Compare a relief in the Louvre: Reinach, *Répertoire de la statuaire* 1: 51f.

Fol. 18; No. 8419. FUNERARY RELIEF: Man and woman reclining on a couch, tripod table in the foreground.

Fol. 19; No. 8420. FUNERARY (or SARCOPHAGUS LID) RELIEF: Four scenes of figures reclining on couches. All but the second from the right have tripod-tables in the foreground.

Fol. 20; No. 8421. RECONSTRUCTION (MONTFAUCON TYPE) AFTER A FUNERARY OR POSSIBLY SARCOPHAGUS-LID RELIEF: Four sets of figures reclining at banquets, each with a tripod-table in the foreground.

This reconstruction is copied from or parallels Codex Ursinus, Cod. Vat. Lat. 3439, folio 104.

Fol. 21; No. 8422. As PREVIOUS. Here the compositions are more like the figured lids of certain cineraria. There are four couches with figures reclining thereon; the two in the center have tables.

This series of figures is perhaps based on prototypes such as a grave-altar relief in the Museo Chiaramonti (XVII-26-1411).

Fol. 22; No. 8423. RELIEF PERHAPS FROM THE PEDIMENT OF A FUNERARY AEDICULA: Two figures, half-draped and reclining to left and right of a tripod table.

Compare Ursinus (Cod. Vat. Lat. 3439), fols. 100, 104, and an example in the Vatican (Amelung 1: pl. 78, no. 615), drawn below as no. 8495.

Fol. 23; No. 8424. A ROMAN "TOTENMAL" RELIEF (redrawn in the manner of Montfaucon): Man reclining to left on couch, figure seated on foot, and servant at the left.

Also drawn as BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, no. 186, with a Greek inscription.

Fol. 24; No. 8425. As PREVIOUS: Man and woman on a couch, servant at the right, etc.

The details, such as the Erotes, are more purely Roman, but the relief is still of a funerary nature.

Fol. 25; No. 8426. (II) SARCOPHAGUS OR FUNERARY RELIEF: BANQUETING SCENE BEFORE CURTAINED BACKGROUND. A boar's head is on the table in the foreground.

This relief was published by Robert (3, 2: 332 f., no. 273, pl. 88, *this drawing*) as now lost, and in Rome in the first half of the seventeenth century. Robert termed this perhaps the center of a "geriefelten" (striated) sarcophagus front.

Fol. 26; No. 8427. FUNERARY RELIEF: BANQUET SCENE.

Compare Codex Ursinus (Cod. Vat. Lat. 3439), fols. 104, 105, 107.

Fol. 26; No. 8428. SIMILAR TO PREVIOUS (all freely conceived): MAN AND WOMAN RECLINING AT A BANQUET, etc.

Fol. 27; No. 8429. FUNERARY RELIEF, LID OR FRONT OF A SARCOPHAGUS: Six figures attend a bearded man reclining on a couch before a curtain in the center.

Compare the sarcophagus lid in Berlin, once in the Altes Museum: German Institute photo 1930.8146; Königlichen Museen zu Berlin, *Beschreibung der antiken Skulpturen*, 324, no. 838.

Fol. 28; No. 8430. SARCOPHAGUS RELIEF WITH BANQUET SCENE: Man and wife reclining on a couch, children in the foreground, and attendants left and right. Rome, Hospital of S. Giovanni in Laterano (Matz-Duhn, no. 3141; Boissard, no. 145).

For other drawings, see under BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 28; No. 31 (with inscription and unrestored). Compare no. 8432, and Lateran, Room I, no. 27, which has only one reclining figure in the center of the couch.

Fol. 29; No. 8431. SECTION OF A SARCOPHAGUS RELIEF WITH BANQUET SCENE: Man and wife on couch, attended by a group at the left. Rome, Palazzo Giustiniani (Reinach 3: 265, no. 2; Matz-Duhn, no. 3779 and description; Rizzo, *BullComm* 32: 43, 1904).

Fol. 30; No. 8432. (II) COMPOSITION RECALLING A SARCOPHAGUS RELIEF (a more elaborate version of no. 8430). The central figures on the couch are attended by musicians and others at the left, and servants with food at the right.

Fol. 31; No. 8433. AERIAL VIEW OF A ROMAN BANQUETING SCENE, as reconstructed from the funerary reliefs previously drawn, etc. Nine figures recline on three couches, and there are numerous attendants.

Fol. 32; No. 8434. (II) AERIAL VIEW OF A MASS BANQUETING SCENE: A magnification of the preceding. In its diverse details are included a whole catalogue of motifs culled from antique reliefs, the free renderings of which comprise these immediate pages.

Fol. 33; No. 8435. VIEW OF A SARCOPHAGUS LID WITH BANQUETING SCENES, centering around two main groups attended by musicians and servants. Vatican, Museo Chiaramonti, LIV, no. 6—2165.

This is also drawn in Vol. V, as nos. 8490, 8491.

Fol. 34; No. 8436. SARCOPHAGUS RELIEF: BANQUETING SCENE, CONNECTED WITH THE MELEAGER MYTH. There is a boar's head on a platter in the foreground. St. Germain, Museum (compare Robert 3, 2: no. 272, pl. 98; Reinach 2: 304, no. 4, with history of a false Parisian provenance).

Fol. 35; No. 8437. SARCOPHAGUS LID: BANQUETING SCENE, without the mask at the left and the irregular break at the right being drawn. Rome, Museo delle Terme, from the Kircheriano Collection (German Institute Photo, no. 1929.8375).

Fol. 35; No. 8438. SARCOPHAGUS LID: BANQUETING SCENE, with five figures and a servant distributing loaves of bread at the left.

Compare Codex Ursinus (Cod. Vat. Lat. 3439) fols. 107, 108. For the subject, see Cumont, *Recherches sur le symbolisme funéraire des Romains*, 451, fig. 94. This fragment is close to a sarcophagus front in the Vatican, Galleria Lapidaria XXXVII-9, and especially Museo delle Terme (Kircheriano) German Institute photo no. 6650.

Fol. 36; No. 8439. ATHLETES EXERCISING WITH A DISCUS. In the foreground is seen the spina of the Circus Maximus with an obelisk in the center, as in the foreground of no. 8447.

Compare Codex Ursinus (Cod. Vat. Lat. 3439) fol. 54.

Fol. 37; No. 8440. COMPOSITION BASED ON A SARCOPHAGUS RELIEF: Athletes wrestling.

Compare Codex Ursinus (Cod. Vat. Lat. 3439) fol. 55.

Fol. 38; No. 8441. FREE RENDERING OF A COMPOSITION BASED ON AN ANCIENT RELIEF, URN OR SARCOPHAGUS: Pugilists battling with bound fists.

From Codex Ursinus (Cod. Vat. Lat. 3439) fol. 54. Compare the frieze fragment in the Lateran (Room I, no. 54) and, for the left hand part of the composition, a bronze urn, now not identified, engraved in Charles Patin, *Imperatorum Romanorum Numismata*, 160 f., 1671; from which Montfaucon 3, Supplement: pl. 68. See also Reinach 2: 84, nos. 3, 4, collection of the Prince de Reuss.

Fol. 39; No. 8442. (II) STELE OF A THRACIAN GLADIATOR.

This relief, known mainly from its lengthy inscription and the faulty drawings published heretofore (after Ursinus), appears to have disappeared. See Reinach 3: 227, no. 4; *CIL*, VI, no. 10,194 and references; Montfaucon 3, 2: 293, pl. 168. Compare Codex Ursinus (Cod. Vat. Lat. 3439), fol. 58.

Fol. 40; No. 8443. THE LATERAN PUGILISTS (The "Aldobrandini Relief"): An elder and a younger boxer, the latter seen from the back. Rome, Museo Profano Lateranense, I, 45 (Reinach 3: 283, no. 6; Montfaucon 3, 2: pl. 169; Helbig, *Führer*, Fourth Edition, 731 f., no. 1016).

Other drawings include Tresham, no. 284. As let into the wall, the reliefs are two separate panels, but there seems no reason to doubt they belong and are ancient. In the Renaissance the figures were known as Entellus and Dares (see Ladendorf, *Antikenstudium*, 173).

Fol. 41; No. 8444. (II) A: FRAGMENT OF A RELIEF: A FALLEN PUGILIST, ATTENDANT FIGURES, AND A TERM AT THE RIGHT. B: STUDY OF THE RIGHT HAND OF THE FALLEN FIGURE. Present location unknown.

For the hand (?): Montfaucon 3, 2: pl. 169.

Fol. 42; No. 8445. (II) FROM A STATUE OR FRAGMENT (?): THREE STUDIES FROM THE BOUND LEFT HAND AND WRIST OF A PUGILIST. As Montfaucon 3, 2: pl. 169.

Fol. 43; No. 8446. FRAGMENT OF A SARCOPHAGUS RELIEF: PALAESTRA SCENE, with athletes boxing and a victor at the right. Vatican, Galleria delle Statue 583, let into the base of the statue 393–582 (Reinach 3: 406, no. 2; Amelung 2: 588 f., no. 393a, pl. 53 (401a)).

Fol. 44; No. 8447. FOOTRACE IN THE CIRCUS MAXIMUS: The runners proceed counter-clockwise around the spina, with an obelisk in the center. Compare Codex Ursinus (Cod. Vat. Lat. 3439), fol. 55.

Fol. 45; No. 8448. VIEW OF A VENATIO IN A CIRCULAR ARENA (see under Matz-Duhn, no. 3510, cited wrongly as fol. 85). This is a reconstruction of Panvinus and Ursinus (compare Cod. Vat. Lat. 3439, fol. 53).

The battle in the center foreground is based partly on a relief in the Torlonia collection, said to have been found in the Theatre of Marcellus, which seems to appear in the left background (compare Reinach 3: 346, no. 2 and bibliography, including Pierre Jacques, *Album*, pl. 19, and no. 8746 in the *Museum Chartaceum*).

Fol. 46; No. 8449. (II) FRAGMENT OF A TRIUMPHAL RELIEF: A hand-to-hand combat between Roman legionaries and Northern barbarians. This is probably copied after the drawing in the Vatican and is thought to represent a lost frieze fragment from the Arch of Claudius in the Piazza Sciarra.

Compare Codex Ursinus (Cod. Vat. Lat. 3439) fol. 65 and no. 8217, above (F. Castagnoli, *BullComm* 70: 62 f., 1942).

Fol. 47; No. 8450. FRAGMENT OF A SARCOPHAGUS LID: NUDE ATHLETES RUNNING RIGHT, TOWARD AN AGONISTIC TABLE (?). Rome, built over the doorway of Via della Scala 28, in Trastevere, near S. Maria della Scala (O. Kern, *RM* 5: 150 ff., especially 154, pl. 7, 1890: reproduces the Codex Coburgensis folio bound in the Ursinus collection).

Other drawings include Ursinus (Cod. Vat. Lat. 3439) fol. 58b (verso) and Codex Pighianus, fol. 100 (verso).

Fol. 48; No. 8451. SARCOPHAGUS RELIEF: CHARIOT RACE OF CUPIDS IN THE CIRCUS MAXIMUS. Paris, Louvre, no. 361, acquired with the Borghese collection in 1808 (Reinach, *Répertoire de la statuaire* 1: 77, no. 2, the front corners being shown here).

This relief is also drawn in the older, single volume in the Museum Chartaceum, as no. 8050. No. 8451 is a slightly more accurate drawing.

Fol. 49; No. 8452. (II) SARCOPHAGUS RELIEF: CUPIDS IMPERSONATING THE MYTH OF MELEAGER. Present location unknown (Robert 3, 2: 358, no. 308, pl. 98, which is no. 8774, below).

Compare the following, with its variant right end. Also drawn as no. 8774, and the ends as no. 8775.

Fol. 50; No. 8453. SARCOPHAGUS RELIEF, SIMILAR TO THE PRECEDING BUT WITH VARIANT RIGHT END. Paris, Louvre, no. 372–338, from the Borghese collection (Robert 3, 2: pl. 98, no. 307; Reinach, *Répertoire de la statuaire* 1: 77, no. 3).

The front of the example in the possession of Sir John Dashwood, Bt., at West Wycombe Park, Buckinghamshire, is closer to this than the previous. The left end shows a female (Althea) mourning at the tomb, and on the right end an Eros-Meleager attacks the boar (see *AJA* 60: 346, pl. 107, 1956, where the various drawings are reconsidered).

Fol. 51; No. 8454. SARCOPHAGUS RELIEF: CHARIOT RACE OF CUPIDS IN THE CIRCUS MAXIMUS. Rome, Villa Torlonia-Albani (Photo Alinari no. 27818).

As now preserved, the ends of the sarcophagus have been cut down; the front is set in the garden wall to the right of the pathway to the Coffeehouse and beneath the Eros on Sea Panther group.

Fol. 52; No. 8455. SARCOPHAGUS RELIEF: CHARIOT RACE OF CUPIDS IN THE CIRCUS. Naples, Museo Nazionale (Photo Anderson, no. 23251, above; Spinazzola, *Le arti decorative*, pl. 77a; *Museo Borbonico* 8: pl. 28).

Also drawn in vol. VIII, as no. 8753.

Fol. 53; No. 8456. PERSPECTIVE, FRONT AND RIGHT END VIEW OF A SARCOPHAGUS WITH SCENES OF A CHARIOT RACE IN THE CIRCUS.

The participants are adults, not Cupids. The sarcophagus had curved ends. Present location unknown.

Fol. 54; No. 8457. (II*) FRONT, RELIEF PANEL OF A SARCOPHAGUS: AN IMPERATORIAL LION HUNT. Rome, Palazzo Mattei (Hunting Sarcophagus I) (Rodenwaldt, *JdI* 51: 82 ff., pl. 2, 1936; Ducati, *L'Arte in Roma*, pl. 195, 1; Matz-Duhn, no. 2950; Reinach 3: 306, no. 1; *Monumenta Mattheiana* 3: pl. 40, 1; German Institute photo 29.400).

Also drawn below, as no. 8749. This sarcophagus relief would seem to be that which inspired the engraving by Giovanni Antonio da Brescia (Hind, *Early Italian Engraving* 6: pl. 545).

Fol. 55; No. 8458. AS PREVIOUS: Figures attend the action which centers on Virtus and the victorious rider in the right center. Rome, Casino Rospigliosi (Matz-Duhn 2: 282, no. 2953; Rodenwaldt, *JdI* 51: 82 ff., pl. 3, 1936; German Institute photo no. 35.1969).

The relief is also drawn as no. 8038 in the older collection. Other drawings include Codex Coburgensis 496 (231, Matz); Wolfegg, fol. 36, below.

Fol. 56; No. 8459. AS THE TWO PREVIOUS: Virtus is standing, and the action is confined to the center of the composition. Rome, Palazzo Mattei (Hunting Sarcophagus II) (Rodenwaldt, *JdI* 51: 82 ff., pl. 4, 1936; Matz-Duhn, no. 2951; Reinach 3: 305, no. 2; German Institute photo 35.1973).

Fol. 57; No. 8460. SARCOPHAGUS RELIEF, with a hunting scene between an artificial background of trees.

Rome, Villa Medici, at the left end of the frieze in the center of the garden façade (Matz-Duhn, no. 2959; Cagianò, *Le antichità di Villa Medici*, 50, no. 25).

Fol. 58; No. 8461. SARCOPHAGUS RELIEF: IMPERATORIAL WILD-BEAST HUNT. Rome, Villa Medici (mounted in the right center of the central frieze in the garden façade; the trees indicate the drawing post-dates the installation in the villa wall, in 1590) (Cagianò, *Le antichità di Villa Medici*, 53, no. 35; Matz-Duhn, no. 2956).

Fol. 59; No. 8462. (II) SARCOPHAGUS RELIEF: IMPERATORIAL ANIMAL HUNT, with scene of trapping a boar and two stags in rope nets at the left. Present location unknown (so also Thomas Ashby, about 1903).

Fol. 60; No. 8463. (II) LEFT END OF THE PRECEDING SARCOPHAGUS: Hunter leading a hound and carrying a net, in a setting of trees.

Fol. 60; No. 8464. (II) RIGHT END OF THE SARCOPHAGUS DRAWN AS NO. 8462: Two trappers carry a large net, and the first leads a hound. (Part of the shield of the right front corner figure is visible.)

For an analogous composition, compare the end of the small sarcophagus catalogued in the Giardino della Pigna of the Vatican: Amelung 1: 846 f., no. 95, pl. 100. Two lids in Liverpool, from Ince Blundell Hall, could belong to a sarcophagus such as that drawn here (B. Ashmole, *Ancient Marbles at Ince*, 91, no. 244; especially 111, no. 307, Oxford, Clarendon Press, 1929).

Fol. 61; No. 8465. SARCOPHAGUS RELIEF: HIPPOLYTUS AND PHAEDRA. Paris, Louvre, no. 1029 (Robert 3, 2: 210 ff., no. 170, pl. 55, and bibliography).

This sarcophagus front was built into the West façade of the Villa Borghese in 1615, over the extreme right portal. It remained there until 1807, when it was brought to Paris.

Fol. 62; No. 8466. SARCOPHAGUS RELIEF: IMPERATORIAL BOAR HUNT. The preparations are at the left, and the hunt fills the center and the right. Rome, Palazzo Massimi alle Colonne (Matz-Duhn 2: 278 f., no. 2949; German Institute negative 1931, no. 63).

This sarcophagus front is walled up in a restored background, with another row of figures and with the lid (?) set below.

Fol. 63; No. 8467. SARCOPHAGUS RELIEF: MELEAGER'S HUNT. Rome, Villa Medici (Cagianò, *Le antichità di Villa Medici*, 74 f., no. 63; Robert 3, 2: no. 230, pl. 78, showing the considerable damage done since this drawing, which omits minor details; compare, Reinach 3: 310, no. 3; Matz-Duhn, no. 3239; see also, Michaelis, *JdI* 6: 230, no. 59, 1891).

Other drawings include Bober, *Aspertini*, 60 f.; Codex Coburgensis, no. 219 (Matz); Codex Pighianus, no. 215 (Jahn); and Cambridge, no. 60. This sarcophagus front appears in the garden façade as the left end of the frieze strip between the two lower right windows.

Fol. 64; No. 8468. A SARCOPHAGUS LID, or, less likely, a Funerary Relief: Bust of the deceased, Erotes behind; preparation of a dinner of boar's meat. Rome, Studio Canova, walled up on the Via della Colonnade side (Robert 3: no. 265, pl. 88, myth of Meleager; Matz-Duhn, no. 3257).

Fol. 65; No. 8469. RELIEF (LID OF A SARCOPHAGUS?): (LEFT) LION PURSUING DOES. (RIGHT) HOUNDS PURSUING HARES. Present location unknown (compare the base strip of a Labors of Hercules sarcophagus similar to Villa Borghese 79-80 and/or 95: Reinach 3: 169, nos. 1, 2).

Fol. 66; No. 8470. FUNERARY RELIEF: Two figures (at left) attend the symbolic departure of the deceased's soul at the upper right. Present location unknown (Montfaucon 1: pl. 121, 2).

This relief is also drawn as no. 8526.

Fol. 67; No. 8471. DRAWING OF THE LEFT FRONT OF A SARCOPHAGUS LID (The figure at the left and the scene to the right are omitted.): Traditionally called the "Birth of Hercules," the scene actually shows the same event in the life of Dionysos (Bacchus). Vatican, Magazine (G. Kaschnitz-Weinberg, *Sculture del Magazzino del Museo Vaticano*, 214 f., no. 474, Vatican City, 1936).

Fol. 68; No. 8472. (II) SARCOPHAGUS RELIEF: MOURNERS AT A DEATH-BED. The scene is set between Erotes with reversed torches. Present location unknown.

Compare the example from the Palazzo Torlonia: *Album*, 104, no. 414; Reinach 3: 343, no. 2; the British Museum sarcophagus: Smith, *Catalogue* 3: no. 2315; Reinach 2: 496, no. 1; and the Louvre relief: Reinach, *Répertoire de la statuaire* 1: 48, no. 1.

This is also drawn as no. 8505.

Fol. 69; No. 8473. COMPOSITION PROBABLY AFTER A SARCOPHAGUS RELIEF: A scribe takes down the last words of the deceased, amid the lament of his family and friends ("The Last Hours of Seneca").

Fol. 70; No. 8474. SARCOPHAGUS LID: THE BODY OF MELEAGER CARRIED IN FUNERAL PROCESSION. Rome, once Palazzo Sciarra (Robert 3, 2: 294 ff., no. 230a, pl. 78; Reinach 3: 322, no. 2; Matz-Duhn, no. 3262).

Also drawn, according to Robert's index, as no. 8129. Other drawings include Codex Coburgensis, no. 228 (Matz, p. 495); Codex Berolinensis, nos. 5 f.: Huelsen, *Dosio*, pl. 2; Bober, *Aspertini*, 53 f.

Fol. 71; No. 8475. RELIEF WITH SCENE OF A DRAPER'S SHOP: A man and a woman inspecting merchandise (pillows). Florence, Uffizi (*EA*, no. 379; Amelung, *Führer*, 108, no. 168; Reinach 2: 44, no. 3; Strong, *Art in Ancient Rome* 1: 171 f., fig. 209; M. Rostovtzeff, *A History of the Ancient World* 2: pl. 31, no. 1, Oxford, The Clarendon Press, 1928; Michaelis, *Arch-*

Zeit 7: 66, 1875; Mansuelli, *Galleria degli Uffizi, Le sculture* 1: 167 f., no. 142).

Fol. 72; No. 8476. (II) RELIEF (PAIR WITH PREVIOUS): SHOP OF A CLOTH MERCHANT: TWO ROMANS inspecting toga (?) material. Florence, Uffizi (*EA*, no. 378; Amelung, *Führer*, 108, no. 167; Reinach 2: 44, no. 2; Strong, *Art in Ancient Rome* 1: 171 f., fig. 210; Rostovtzeff, *A History of the Ancient World* 2: pl. 31, no. 2; Mansuelli, *Galleria degli Uffizi, Le sculture* 1: 167 f., no. 141).

Other drawings include Codex Berolinensis, nos. 79, 80 (by Dosio: Huelssen, 18). These two reliefs probably date from the early imperial period and may have had a funerary or sepulchral connection. Their discovery in the Vigna Strozzi, near S. Maria Maggiore, neither confirms nor denies this suggestion.

Nos. 8477–8479 are drawings of three small marble reliefs which, with no. 8480, appear to form a series. The style of both figures and drawings is quite similar. The three reliefs at Wilton House appear to be Cinquecento work.

Fol. 73; No. 8477. RELIEF: ATTENDANTS IN A SACRIFICIAL PROCESSION. Wilton House, built into a cippus-like rectangular block in the garden Pavillion.

Fol. 74; No. 8478. RELIEF: MAN POURING A VOTIVE OFFERING BEFORE ZEUS AND A HEROINE BELOVED OF ZEUS. Wilton House (Michaelis, *Ancient Marbles in Great Britain*, 679, no. 32).

Fol. 75; No. 8479. (A) RELIEF: TWO ATTENDANTS CONDUCTING A BULL TO SACRIFICE. Wilton House (Michaelis, *Ancient Marbles in Great Britain*, 679, no. 33).

In historical reliefs, compare the fragment of a scene of sacrifice in the Louvre (1097: Reinach, *Répertoire de la statuaire* 1: 113, no. 4) which shows an identical composition; also the small reliefs from the Arch of Titus, as interpreted in Montfaucon 4: pls. 101, 102. Analogous compositions also form a feature of a sarcophagus in Florence (German Institute photo 1938.1182; Alinari, no. 3009) and the sarcophagus end in Mantua (A. Levi, *Sculture greche e romane del Palazzo Ducale di Mantova*, 87 f., pl. 99, Rome, Biblioteca d'Arte, 1928).

Fol. 76; No. 8480. (II) RELIEF: A BEARDED HEAD, A MALE FIGURE WITH A LITUUS (AUGUR'S CROOK) AND A FEMALE LEADING A CHILD. Present location unknown.

From the size and style, and from the inked numbering of the drawing, this certainly belongs with the previous three and is therefore probably Renaissance work. I could not find it at Wilton House, however. British Museum no. 2663 (Smith, *Catalogue* 3: 434 f., fig. 72) may also belong to the series.

Fol. 77; No. 8481. THE FRONT, RIGHT END OF A DIONYSIAC SARCOPHAGUS: SACRIFICE TO DIONYSOS SABAZIOS. Present location unknown. Matz suggests this is Florence, Palazzo Riccardi: *Dionysiaki Teleti*, 45, no. 19, Akad. der Wiss. und der Literatur, Abh. der Geistes-und Sozialwiss. Klasse, 1963, no. 15.

Compare the Vatican example: Reinach 3: 361, no. 1, or Amelung 2: 88 ff., no. 37, pl. 9. The closest detailed parallel is the right end of the example walled up in the courtyard of the Palazzo Giustiniani.

Fol. 78; No. 8482. (II) RELIEF FROM THE OUTER PRECINCT-WALL OF THE ARA PIETATIS AUGUSTAE: A BULL LED TO SACRIFICE. Rome, Garden Façade of the Villa Medici (Cagiano, *Le antichità di Villa Medici*, A-24, pls. 10 f., with reference to this drawing: 3, 11, 23 f., 41, 47, 56–64; Strong, *Roman Sculpture*, pl. 9; *idem*, *Art in Ancient Rome* 1: 165, fig. 198; Reinach 1: 237, no. 1; Matz-Duhn, no. 3506; R. Bloch, *Mél. d'arch. et d'hist.* 56: 81 ff., 1939, reprinted in Cagiano, *loc. cit.*; D. E. Strong, *Roman Imperial Sculpture*, 92 f., no. 49).

Also drawn as no. 8573 (where both drawings are illustrated); BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 159; No. 187, right end; see also Michaelis, *Jdl* 6: 232, no. 94, 1891: the Valle-Capranica collection, and Olanda, fol. 54.

Fol. 79; No. 8483. (II) LATE ANTIQUE GLASS DISH: Emperor and Empress presiding at a scene of construction or distribution, or possibly at games in the circus. Present location unknown (*Ann. d'Inst.* 1: 324, I, 1885).

Compare the fragment of a glass disc with imperial portraits in the Conservatori: Strong, *Art in Ancient Rome* 2: 205, fig. 580; Fuhrmann, *RM* 54: 161 ff., pl. 36, 1939.

VOLUME V (A 44: 159)

(Drawings Numbers 8484–8551)

Two folio binding sheets are watermarked as previous.

Fol. 1; No. 8484. RELIEF ON AN ALTAR TO THE *Lares Augusti*: VICTORY ATTACHING A SHIELD TO A SHORT COLUMN OR CIPPUS, BETWEEN TWO LAUREL TREES. Vatican, Belvedere (Amelung 2: 242, no. 87b, pl. 15; Helbig, *Führer* 1: 102 ff., no. 155; Reinach 3: 398,

nos. 1–4, especially 4, with bibliography; Ryberg, *MAAR* 22: 56 ff., 1955).

In the seventeenth to the nineteenth centuries, this well-known altar was in the Villa Madama. Other drawings include Wolfegg, fol. 46r, below, with earlier Renaissance history.

Fol. 2; No. 8485. ANOTHER SIDE OF THE PRECEDING: APOTHEOSIS OF AENEAS OR JULIUS CAESAR.

Some of the details, notably three of the heads, have *probably* been restored by the artist. Other drawings include Wolfegg, fol. 47, below (a).

Fol. 3; No. 8486. ANOTHER SIDE OF NO. 8484: THE LAURENTIAN SOW.

Details have been restored by the artist. Other drawings include Wolfegg, fol. 48r, below (b).

Fol. 4; No. 8487. THE FRONT OF NO. 8484: CONSECRATION OF THE *Lares*, beneath a filleted garland and sacrificial implements.

Here, also, details have been restored in the drawing.

Fol. 5; No. 8488. (II) GRAECO-ROMAN RELIEF IN THE HELLENISTIC STYLE: "VISIT OF DIONYSOS TO THE HOUSE OF IKARIOS." Presumably the example in London, British Museum (Smith, *Catalogue* 3: no. 2190; Reinach 2: 464, no. 1), rather than Louvre, no. 1606 (Reinach, *Répertoire de la statuaire* 1: 31, no. 1), which has too many variations, in the garlands on the building and the figures at the extreme right.

Compare below, nos. 8023, 8060, which are identified as the British Museum relief. Further bibliography is given under no. 8023. The scene also occurs on a four-sided marble base in the Vatican: D. E. Strong, *Roman Imperial Sculpture*, 90, no. 24; Amelung 2: 509.

Fol. 6; No. 8489. (II) THE LEFT AND LEFT CENTER OF A SARCOPHAGUS FRONT: Below garland-bearing Erotes and before a curtain, the family and servants attend on the banquet of a young man on the couch. Present location unknown.

The example in the Museo delle Terme offers a parallel.

Fol. 7; No. 8490. RIGHT HALF OF THE FRONT PANEL OF A SARCOPHAGUS LID. Vatican, Museo Chiaramonti, LIV, no. 6-2165 (formerly in the Casino Ligorio).

See above under no. 8435, where the entire relief is drawn.

Fol. 8; No. 8491. THE LEFT HALF OF THE PREVIOUS.

Fol. 9; No. 8492. (II) THE RIGHT HALF OF A *Totenmal*-TYPE DEDICATORY OR SEPULCHRAL RELIEF, probably Greek work of the fourth century B.C. and of the familiar Athenian type. Two semi-divine figures recline to the left; there is a small, nude servant in the right foreground. Present location unknown (Michaelis, *ArchZeit* 7: 66, 1875).

Fol. 10; No. 8493. (II) THE FRAGMENTARY, CENTRAL SECTION OF A *Totenmal* RELIEF, work of the fourth century B.C., from Athens. The heroized deceased reclines on a couch before which there is a table; at the left, part of a female figure seated to the right. Present location unknown (once in the Mattei collection: *Monumenta Mattheiana* 3: pl. 44, fig. 2).

Fol. 11; No. 8494. (II) FRAGMENT OF THE LEFT CENTER OF A RELIEF: "VISIT OF DIONYSOS TO THE

HOUSE OF IKARIOS." A female reclines to the right, with masks below. Present location unknown (Watzinger, *JdI* 61-62: 76, 1946-47: cites, in note 1, Michaelis, *ArchZeit* 32: 66, 1874; 7: 66, 1875. Michaelis also discussed no. 8661, below).

Compare above, no. 8488. The British Museum type, however, does not have this figure in the composition. Another copy, with this group included, was found at Ephesus about 1929: *AA* 1930, cols. 455 f., fig. 10. Michaelis compared the Dal Pozzo fragment with the Albani relief, now in the Louvre (Reinach, *Répertoire de la statuaire* 1: 31, top). The relief which inspired the Ribera painting, discussed by C. Gilbert in *RA* 42: 70-81, 1953, must have been of this type since the masks are transcribed as heads.

Fol. 12; No. 8495. PEDIMENT OF A FUNERARY MONUMENT: NICHE OF AN AEDICULA, OR A GRAVE STELE. A man and a woman recline on separate couches; a three-legged table is set between them. Vatican, Museo Chiaramonti (Amelung 1: no. 315, pl. 78).

Compare the pediment of the Ara Pietatis reliefs: Reinach 3: 313, no. 2.

Verso: Pencilled head of Jupiter or, more likely, the vine-wreathed Herakles.

Fol. 13; No. 8496. FRAGMENT OR SECTION OF AN OFFERING RELIEF: TWO FIGURES WALKING IN PROCESSION. This is from a scene of sacrifice and is perhaps the right front of a sarcophagus. Rome, Museo delle Terme (R. Paribeni, *Le Terme di Diocleziano e il Museo Nazionale Romano*, no. 761-489, Milan, Fratelli Treves, 1932; J. Wilpert, *L'Arte* 2: 13, 1899).

Fol. 14; No. 8497. (II) FRAGMENT OF A SARCOPHAGUS RELIEF: A SERVANT WITH A PLATTER OF FISH STANDING AT THE HEAD OF A COUCH. Present location uncertain. This fragment is closely related to Kaiser Friedrich Museum no. 2786 (German Institute photo, no. 38.3456).

For the type and position of the figure, compare that beside the banquet couch in the sarcophagus drawn as no. 8432, above; also the Lateran example, Photo Anderson no. 24199.

Fol. 15; No. 8498. FRAGMENT OF A SARCOPHAGUS RELIEF, perhaps forming a part of the previous: Three servants move before a curtain and beneath molding. The first holds a kantharos, and the second two carry a platter of viands. Rome, Palazzo Mattei (German Institute photo no. 29.417, for a view with restorations).

Fol. 16; No. 8499. FUNERARY OR CINERARY ALTAR OF P. VITELLIUS SUCCESSUS: Erotes flank the inscription, and above appear the deceased and his wife on a banquet couch, etc. Vatican, Galleria delle Statue (Amelung 2: 624 ff., no. 411, pl. 52; W. Altmann, *Die römischen Grabaltäre der Kaiserzeit*, 92 f., no. 259, fig. 154; *CIL*, VI, no. 29,088a; Photo Alinari, no. 26,951).

When drawn for Dal Pozzo, this monument was probably in the Mattei Collection, for it appears as *Monumenta Mattheiana* 3, 1: pl. 72, fig. 2.

Fol. 17; No. 8500. GRAVE STELE OF AN ATHLETE: Nude athlete facing a smaller attendant with oil jug, strigil, and robe. Vatican, Galleria delle Statue, 407. Rediscovery of the feet is published by F. Magi, *Essays and Studies Presented to D. M. Robinson* 1: 615 ff., pls. 58–60. See generally, G. M. A. Richter, *The Sculpture and Sculptors of the Greeks*, 511, 169, fig. 480; Reinach 3: 408, no. 4: “plus complète du temps de Pierre Jacques (pl. 4 de mon édition)”; Amelung 2: 666 f., no. 421, pl. 74; *JdI* 18: pl. 8, 1903; 24: 192, 1909; Helbig, *Führer*, 157, no. 246; Michaelis, *Arch-Zeit* 7: 67, 1875.

The relief was once in the Villa Cesi in the Borgo. The principal surviving part was rediscovered in S. Lorenzo in Piscibus and passed from the Ludovisi Collection to the Vatican in 1902 (see Huelsen, *Römische Antikengärten*, 27, no. 98, fig. 20).

Fol. 18; No. 8501. A STUDY OF THE LEFT HAND OF THE BOY IN THE PRECEDING RELIEF.

Both drawings are published by Amelung, *JdI* 24: 191–194, 1909; they appear as figs. 1 and 2.

Fol. 19; No. 8502. TWO STUDIES OF A BRONZE STRIGIL. A view from the underside is at the left, and from the left side at the right.

Fol. 20; No. 8503. DRAWING BASED ON A RELIEF OF DANCING MAIDENS OR HORAE, known as the “Borghese Dancers.” Paris, Louvre (Reinach, *Répertoire de la statuaire* 1: 58, no. 1: the two figures to the right and the three to the left have been juxtaposed; the architectural background of pilasters has been omitted).

Compare also P. S. Bartoli, *Admiranda Romanarum Antiquitatum*, pl. 63, Rome, 1693: the two figures on the left appear at the right; and Winckelmann, *Monumenti Antichi Inediti* 1: pl. 147: a mutilated relief of similar type and without architectural background.

Fol. 21; No. 8504. GRAECO-ROMAN RELIEF: SCENE OF RITUAL INITIATION, called also “The New Bride.” Rome, Villa Torlonia-Albani (Matz-Duhn, no. 2579; Bartoli, *Admiranda*, pl. 59, where the location is given as “In aedibus D.D. de Valle”; Montfaucon 3, 2: pl. 132a).

No. 8059 shows a rougher sketch of this relief, and no. 8321 is the Louvre variant.

Fol. 22; No. 8505. (II) SARCOPHAGUS RELIEF: MOURNERS AT A DEATHBED SCENE, set between Erotes with reversed torches. Present location unknown.

Also drawn in volume IV, as no. 8472. Compare, for an elaboration of composition and possible subject: Reinach 2: 304, no. 2: “sarcophage avec l’histoire d’Alceste”; also the example published in the Cluny Museum: Reinach 2: 240, no. 5.

Fol. 23; No. 8506. TERRACOTTA WAINSCOTING PLAQUE (A SO-CALLED “CAMPANA” RELIEF): The Four Seasons preceded by Herakles at the Marriage of Thetis

and Peleus. The marriage scene. Paris, Louvre (Reinach 2: 262, no. 1; for this and parallels, see von Rohden-Winnefeld, *Die antiken Terrakotten* 4: 89).

Other drawings include BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 156; No. 184, with further references. Until 1788, the relief was in the Farnesina.

Fol. 24; No. 8507. SIMILAR TYPE OF RELIEF: THE PRECEDING PANEL, OR SECTION OF A RELATED TYPE: Herakles with a ram, and the first Hora (Winter), with a brace of ducks, a hare, and a pig. Present location uncertain; von Rohden-Winnefeld gives the possibilities.

Fol. 25; No. 8508. (B and II) A CINERARY URN (GRAVE ALTAR) WITH LID MISSING AND INSCRIPTION PLATE MISINSCRIBED (OR NOT FILLED IN IN THIS DRAWING): Between elaborate candelabrum-type angle-columns, husband and wife clasp hands within open portals. The inscription plate is above. Present location unknown.

There are many related types: compare Altmann, *Die römischen Grabaltäre der Kaiserzeit*, Chapter XII, figs. 125, 126, and 132; especially Montfaucon 5: pl. 122; also Copenhagen, Ny Carlsberg Glyptotek, no. 798 (F. Poulsen, *Catalogue of Ancient Sculpture*, 570 f., Copenhagen, 1951), and Huelsen, *Dosio*, 26, no. 128, which is Amelung 2: 413, no. 250a.

Fol. 26; No. 8509. RIGHT FRONT SECTION OF A MARRIAGE SARCOPHAGUS: The couple is being joined in union by Concordia or Juno Pronuba in the center background.

This appears to be the section of relief in the British Museum (Smith, *Catalogue* 3: 318 f., no. 2307; *Museum Marbles* 10: pl. 50; Reinach 2: 496, no. 2), once in the possession of Cavaceppi (*Raccoltà* 1: pl. 35). In Reinach’s drawing the man at the left is beardless not bearded, and the Eros has vanished save for the end of his torch and the *puntello* by which he was attached to the relief. The following drawing shows a complete replica of this type of sarcophagus relief.

Fol. 27; No. 8510. (II) FRONT PANEL OF A COMPLETELY PRESERVED SARCOPHAGUS: SCENE OF A ROMAN MARRIAGE. Rome, San Lorenzo fuori le Mura (Rostovtzeff, *A History of the Ancient World* 2: pl. 56, no. 1; Reinach 3: 320, nos. 2–4; Matz-Duhn, no. 3090; *RM* 21: pl. 14, 1906; Ryberg, *MAAR* 22: 166 f., fig. 95, 1955).

The lid is drawn as no. 8728. See also BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 71; No. 79, for further references and a drawing illustrated by Smith (*Catalogue* 3: 319) for comparison with British Museum, no. 2307 (drawn here as no. 8509).

Fol. 28; No. 8511 (a). (II) THE LEFT END OF THE PRECEDING SARCOPHAGUS: THREE ATTENDANTS AND A SOW.

No. 8511 (b). (II) THE RIGHT END OF NO. 8510: THREE FEMALE ATTENDANTS WITH TOILET ARTICLES; ARCHITECTURAL ARCH, etc., in the rear.

The lid is drawn as no. 8728.

Fol. 29; No. 8512. FRONT PANEL OF A SARCOPHAGUS: SCENES OF THE LIFE OF A ROMAN GENERAL. A: THE HUNT OR BATTLE; B: SCENE OF BARBARIAN SUPPLICATION; C: SCENE OF SACRIFICE; and D: WEDDING CEREMONY. Florence, Uffizi (see under following drawing).

Other drawings include Windsor, no. 11,811 (A. Blunt, *The French Drawings at Windsor Castle*, 52, no. 271).

Verso: The right foot of the general sacrificing, and the left akroterion of the temple, both inked.

Fol. 30; No. 8513. THE LEFT END OF THE PRECEDING: The general or official being armed for the chase or fray. See G. A. Mansuelli, *Galleria degli Uffizi, Le sculture* 1: 235 f., no. 253; Reinach 3: 43, nos. 1-3; Amelung, *Führer*, no. 18; Bartoli, *Admiranda Romanarum Antiquitatum*, pl. 82 (backwards).

Other drawings include BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 108; No. 119. The right end, the happy home or family life of the official, is not included here. The sarcophagus which appears with other Roman (Vatican, Medici, Farnese, etc.) treasures in the right foreground of Giovanni Paolo Panini's *Views of Ancient Rome* in the Louvre (R.E. 44-21), also in the copy in the Metropolitan Museum in New York (*BMAA* 11: 174, 1953), seems to be the following example, in Los Angeles, because the *victimarius* is on the left of the temple. Panini has drawn the head of Virtus as missing, however.

Fol. 31; No. 8514. CONTINUOUS DRAWING OF THE TWO ENDS FLANKING THE FRONT PANEL OF A SARCOPHAGUS, quite similar to but not identical with the preceding. Los Angeles, Museum of Art (acc. no. A 5832.47-35) (E. P. Loeffler, *ArtB* 39: 1 ff., 1957; I. S. Ryberg, *MAAR* 22: 163 ff., 1955; E. Feinblatt, *BdA* 37: 193-203, 1952; *idem*, Los Angeles County Museum, *Bulletin of the Art Division*, 22-26, Summer 1952).

About 1516, or over a decade earlier, when drawn by Amico Aspertini, the sarcophagus was in the entrance of St. Peter's (Wolffegg, fols. 25r, 26, 27r, 28; N.Y.U., *Institute of Fine Arts News* 13: fig. p. 1, Fall 1955; Bober, *Aspertini*, 11, 54, 66, figs. 66 f.).

In Bartoli's *Admiranda Romanarum Antiquitatum* (1698), the right front and the right short side or end are reproduced as pl. 65, with the provenience "In Aedibus de Sacchettis." Loeffler (*loc. cit.*) gives a detailed history of its migrations and influence on various Renaissance or later artists.

Fol. 32; No. 8515. (A) FRAGMENTS OF A SARCOPHAGUS WITH SCENES FROM A ROMAN MARRIAGE. Present location uncertain.

Compare the sarcophagus in the Museo Nazionale, Naples (Reinach 3: 90, no. 1), but this has perhaps been reduced to smaller fragments, such as the *Pronuba* sarcophagus on the right wall beneath the porch of S. Saba in Rome. As this drawing (with its indication of the breaks) shows, from left to right these fragments (*a*, *b*, *c*, *d*) should be: *b* (with head of the man at the left and (his) feet restored); *a* (coming in the center and restored about the feet); and *c* (with some alterations, Erotes gone, and the figure at the extreme right, perhaps not drawn here, added

or restored). (These comparisons relate to the sarcophagus in Naples.) *C*, compared with Reinach's Naples drawing, also no longer has the veiled female figure in the background between the *dextrarum iunctio*. The fragment *d*, at the right of the drawing, could be the right end.

Drawing no. 8027 in the older Windsor volume appears to show the same sarcophagus either before mutilation or correctly "restored" by the draughtsman.

Fol. 33; No. 8516. GRAECO-ROMAN RELIEF, heavily restored: so-called "Alcibiades among the Courtesans." Naples, Museo Nazionale (Ruesch, *Guida*, no. 578; Reinach 3: 68, no. 3; Spinazzola, *Le arti decorative*, pl. 58).

Fol. 34; No. 8517. (B) CONTINUOUS DRAWING OF THE SIX FIGURES OF A CIRCULAR BASE: Priests holding Isiac symbols, including a cult-statue of Harpocrates. Florence, Museo Archeologico, from the Uffizi and the Villa Medici in Rome (*PAPS* 102: 197 f., note 16, fig. 6, this, 1958; J. Colin, *Mél. d'arch. et d'hist.* 38: III-IV, 279-283, 1920; Montfaucon 2: 2, pl. 115, no. 5, after Spon).

Other drawings include BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 113; No. 126. The style and subject of these reliefs, even as drawn in this pseudo-natural setting, are similar to those of the Iseum columns in the Marforio of the Museo Capitolino. The correspondence in laurel wreaths and costuming is particularly noteworthy (see Stuart Jones, *The Sculptures of the Museo Capitolino*, 360, nos. 14, 15, found in 1883).

Fol. 35; No. 8518. (II) RELIEF: A PROCESSION IN HONOR OF ISIS. Vatican Museums, brought from the Palazzo Mattei in the time of Pius VII (1800-1823) (Reinach 3: 403, no. 1; Amelung 2: 142, no. 55, pl. 7; Helbig, *Führer* 1: 90 f., no. 143; Strong, *Art in Ancient Rome* 2: 88, fig. 371; Bartoli, *Admiranda Romanarum Antiquitatum*, pl. 16).

Other drawings include Tresham, no. 401. A cast of this relief is walled up in its original location in the courtyard of the Palazzo Mattei.

Fol. 36; No. 8519. (II) SECTION OF A SARCOPHAGUS LID: HUNTERS OR TRAPPERS CHASED BY LIONS, to whom they have tossed a ball to create a diversion while the gangplank is hauled aboard. Rome, Villa Medici (Cagiano, *Le antichità di Villa Medici*, 73 f., no. 61; Matz-Duhn, no. 3002; C. Pietrangeli, *L'Urbe* 11: 2, 3-6, 1948).

This section of a sarcophagus lid in two parts (see the following drawing) is mounted as the right end of the small frieze in the left wing of the garden façade.

Fol. 37; No. 8520. (II) AS PREVIOUS: TRANSPORT OF A CARGO OF LIONS TO OSTIA. The lighthouse appears at the right, and three lions are visible in crates on the deck. Rome, Villa Medici (Cagiano, 73 f., no. 61, figs. 49 f.; Matz-Duhn, no. 3002).

This half of the sarcophagus lid, mounted together with the angle mask (here not drawn), is the extreme left end of the frieze in the right wing of the garden façade.

Fol. 38; No. 8521. (II) FRAGMENT OF A SARCOPHAGUS FRONT: AN IMPERATORIAL LION HUNT, ATTENDED BY VIRTUS. Present location unknown.

In the lower left corner appears a study for the left hand and sword hilt of Virtus.

Fol. 39; No. 8522. SARCOPHAGUS RELIEF: THE MYTH OF BELLEROPHON, the Lion Hunt shown at the left. Rome, Villa Doria-Pamphili.

This is a continuous drawing of the two short sides, with the front between (compare Robert 3: 1, no. 34, pl. 9; Reinach 3: 242, no. 1; Matz-Duhn, no. 2897).

See also no. 8043.

Fol. 40; No. 8523. GRAECO-ROMAN RELIEF: WARRIORS BRINGING THE BODY OF A COMPANION TO HIS PARENTS' HOME. Present location uncertain (compare Winckelmann, *Monumenti antichi inediti*, pl. 136, the first four figures at the left; Amelung, *RM* 24: 179 ff., 1909, a drawing of a relief, a close analogy to which exists in two mutilated fragments in Grotta ferrata and the Palazzo Colonna in Rome).

According to Amelung, the Windsor drawing is a restoration of the Grotta ferrata relief by an artist who did not know the Colonna fragment. This seems perhaps too ingenious, for the Windsor drawing is a variant composition rather than a clever restoration.

Fol. 41; No. 8524. (II) EARLY IMPERIAL CIRCULAR PUTEAL WITH FIGURES IN RELIEF: ELEUSINIAN DIVINITIES, etc.: Demeter and Kore, Dionysos or Ikkhos, Three Seasons (normal reading, but here the Seasons, Demeter and Kore, and Dionysos appear from left to right). Rome, Villa Torlonia-Albani (Helbig, *Führer* 2: 399 f., no. 1827; Reinach 3: 135, no. 1).

Also drawn here as nos. 8034, 8738. Other drawings include Heemskerck, *Codex Berolinensis* 2: fol. 37 (Michaelis, *Jdl* 6: 160, no. 37, 1891; compare *Jdl* 7: 85, no. 10a, 86, no. 13, 1892); Basel Sketchbook, fols. 10, 13 (Michaelis, *Jdl* 7: 85 f., 1892); *Codex Pighianus* (*Ber. d. sachs. Ges. d. Wiss.*, 203, no. 106, 1868); Pierre Jacques, fol. 5, verso; Poussin drawing at Windsor (photo from Anthony Blunt, 17 Jan., 1958); and Tresham, nos. 237, 238.

Fol. 42; No. 8525. (II) CINERARY URN OF A YOUNG BOY: The deceased in this funerary relief appears in a toga, within a circular medallion. Below, Eros and Psyche, with funerary attributes. Present location unknown.

Verso: Mourning Amorino holding a reversed torch, a common funerary motif and perhaps from the side or corner of the above.

Fol. 43; No. 8526. (II) FUNERARY RELIEF: Two figures, at the left, attend the symbolic departure of the deceased's soul at the upper right. Present location unknown.

Also drawn above, as no. 8470.

Verso: Studies for a tomb monument (?).

Fol. 44; No. 8527. (II) A CINERARY URN, WITHOUT LID: Between spiralled angle-columns and below a

garlanded inscription plate, a skeleton reclines to left on a pile of rocks. Behind, there appears a lizard with a lotus flower. Present location unknown.

For the type, compare Altmann, *Die römischen Grabaltäre der Kaiserzeit*, 171 and Chapter XII; also Montfaucon 1: 1, pl. 121, no. 3.

Fol. 45; No. 8528. (II) FRONT OF A SARCOPHAGUS OR FUNERARY RELIEF: INSCRIPTION PANEL FLANKED BY GARLANDED BUCRANIA. Once Rome, Via del Pozzetto di Claudio 117 (Matz-Duhn, no. 2403; *CIL*, VI, no. 9098).

Fol. 46; No. 8529. (II) STRIGILAR SARCOPHAGUS OF THE THIRD-CENTURY TYPE, WITH BUSTS OF THE DECEASED, WIFE AND HUSBAND, SPRINGING FROM AN ACANTHUS CALYX. Vatican, Galleria Lapidaria (compare Amelung 1: 285 f., no. 162).

Fol. 47; No. 8530. (II) SARCOPHAGUS RELIEF: FLYING VICTORIES SUPPORT WREATHED MEDALLION BUSTS OF THE DECEASED, MAN AND WIFE: There is an inscription plate, cornucopias, and palms below, left and right. Present location unknown, but once at the Villa Giustiniani or Massimo-Lancellotti, which is now occupied by a Franciscan Order (*CIL*, VI, no. 20,805; *Galleria Giustiniani* 2: pl. 95).

Fol. 48; No. 8531. SARCOPHAGUS RELIEF: Flying Erotes with medallion portrait of the deceased, Gaia and Oceanus beneath; Cupid and Psyche at the left and right; Erotes at the extremities. Rome, Palazzo Giustiniani (Matz-Duhn, no. 2506 and note; Reinach 3: 254, no. 1, from *Galleria Giustiniani* 2: pl. 99 and showing only the part between the Eros and Psyche groups).

Fol. 49; No. 8532. (II) SARCOPHAGUS RELIEF: Drawing of the left and center of a striated sarcophagus front with three (the right is missing) relief panels flanking and separating the striations. A.: Funerary Genius holding a reversed torch. B.: Psyche and Eros. C. (probably): Reversed pendant to A. This relief seems to have been set in a molding, perhaps in a palazzo wall.

For a closely parallel sarcophagus front, compare the example walled up at Badia di S. Pietro presso Ferentillo (photo Moscioni, 24018), which, however, has Eros and Psyche reversed.

Fol. 50; No. 8533. SARCOPHAGUS RELIEF: Evidently the center of a sarcophagus panel similar to (but not identical with) that drawn in no. 8532 (the drapery differs): On a plinth, a fully-clad Psyche embraces a nude Eros at the right.

This is probably a framed fragment similar to Rome, Villa Doria-Pamphili, German Institute photo no. 7444.

Fol. 51(a); No. 8534. (II) THE FRONT OF A CIRCULAR CINERARIUM: Inscription plate undescribed; the lid is carved to form a bird sitting with wings half-spread over a brood of young. The body features a

garland held by Erotes flanking the inscription plate and bay leaves with wild life therein. Present location unknown.

Fol. 51(b); No. 8535. (II) A VIEW OF THE REVERSE OF THE SAME CINERARY URN.

For the type of the lid, compare Siracuse, Museo Nazionale, photo Anderson no. 29,326.

Fol. 52; No. 8535A. (II) SARCOPHAGUS FRONT: Three panels, of the middle of the third century A.D. In the center, surrounded by strigular grooves, there are medallion busts of the togate deceased and his spouse. A philosopher and a Muse appear at the front corners. Rome, Palazzo Nuovo della Propaganda (J. Wilpert, *I sarcofagi cristiani antichi* 2: 2, 8, pl. 263, no. 5).

The center of the composition is very close to the season sarcophagus once in the Giustiniani collection (Reinach 3: 253, no. 1; *Galleria Giustiniani* 2: 100), and a similar central scene, without the basket-bearing peasant, appears on a fragment of a striated, medallion sarcophagus in the cloister of S. Cosimato.

Fol. 53; No. 8536. (II) SARCOPHAGUS RELIEF, of a scheme generally similar to the previous: Medallion bust of the deceased above a scene of a flour barrel being filled. The deceased, wife and husband, stand before curtains on the left and right corners. Rome, Villa Medici (Cagianò, *Le antichità di Villa Medici*, 87, no. 126, pl. 39, 72; Matz-Duhn, no. 2864, with notes on this drawing; German Institute photograph, no. 4652).

Other drawings include Tresham, no. 309.

Fol. 54; Nos. (8537), 8538. (II) LEFT AND RIGHT ENDS OF THE PRECEDING: *Mola jumentaria* and baker's oven, with scene of making bread (add: Reinach 3: 313, no. 3; German Institute photo, nos. 6862, 6861).

Fol. 55; No. 8539. (II) MUTILATED AND FRAGMENTARY SECTION OF A SARCOPHAGUS FRONT, FROM A SARCOPHAGUS WITH THE STORY OF PROMETHEUS: The scene was termed, "Vulcan Forging the Arms of Achilles." Present location unknown. The drawing is published in Robert 3: 3, 439, no. 353 and figure, as a lost replica of this type.

Fol. 56; No. 8540. (II) FUNERARY RELIEF, evidently with an inscription: A man and woman recline to left on a couch, an attendant in the left foreground. Location unknown.

Fol. 57; No. 8541. (II) SARCOPHAGUS LID: BANQUET OF THE HEROIZED DECEASED, man and wife on couch. Rome, Palazzo Farnese, built into the trophy at the left (Matz-Duhn, no. 3411; Cumont, *Recherches sur le symbolisme funéraire des Romains*, 416 f., pl. 43, 1; German Institute photos nos. 35.590, 35.591).

Fol. 58; No. 8542. FUNERARY MONUMENT IN HIGH RELIEF: The deceased reclines on a couch, at the head of which sits his wife or mother. A slave is at the

foot, and above appears the deceased man's father as a draped Flavian male bust in a *clipeus*. Rome, Museo Capitolino, Galleria I, 4A-308 (Stuart Jones, *The Sculptures of the Museo Capitolino*, 138, no. 65, pl. 23; W. Altmann, *Die römischen Grabaltäre der Kaiserzeit*, 204, fig. 161; Mostra Augustea della Romanità, *Catalogo*, Sala LXI, pl. 131, a cast).

This Flavian funerary relief is let into the wall behind the ticket stand and remains in its original excellent condition. See also *PAPS* 109: 381 f., fig. 35, 1965.

Fol. 59; No. 8543. (II) SARCOPHAGUS LID: Three male figures and a putto at a banquet scene before a curtain. Present location unknown.

Compare no. 8682, the left end of the lid of a Bacchic sarcophagus.

Fol. 60; No. 8544. (I) LID OF A SARCOPHAGUS WITH THE LABORS OF HERAKLES: Couple reclining on an elaborate couch, with seasonal genii at the corners. Rome, Museo Torlonia, from the Theatre of Marcellus (Robert 3: 1, no. 126; Reinach 3: 340 f., nos. 1-3; Loeffler, *Marsyas* 6: 9 ff., 1954).

This drawing is illustrated in *TAPS* 50, 5, 9 and 42, fig. 10, in connection with British Museum, Franks, I, Fol. 8; No. 8. The front is drawn as no. 8721 and the upper part of the lid as no. 8062. Dosio drew the lid and both sides: Huelsen, *Ausonia* 7: 30, 1913; *idem*, *Das Skizzenbuch des Giovannantonio Dosio*, Marucell. fols. 154, 154 verso, and 156. See also Codex Berolinensis, no. 116, and Pierre Jacques, *Album* (edited by S. Reinach), 119, pls. 20 f.

The heads of the married couple (as now constituted in the Torlonia collection) do not belong. The present head of the lady has a Trajanic headdress, not seen in the drawing.

Fol. 61; No. 8545. (II) RECTANGULAR CINERARIUM WITH INSCRIBED NAME-PLATE, etc.: Between composite pilasters and below the inscription plate, the deceased reclines to the left on a couch. Once in Rome, Palazzo Barberini (*CIL*, VI, no. 9344).

For a close typological parallel, compare W. Altmann, *Die römischen Grabaltäre der Kaiserzeit*, 144, no. 156, fig. 117, which is Museo Nazionale Romano, no. 87, the urn of Julia Capriola from the Porta Maggiore (*CIL*, VI, no. 6209).

Fol. 62; No. 8546. FUNERARY RELIEF OR CINERARIUM: Between corner-columns consisting of cranes on balusters, there is a view of a small boy holding a bird and reclining to the left on a couch. Present location unknown.

Fol. 63; No. 8547. (II) SARCOPHAGUS LID, OR LID OF A CINERARY URN: Headless reclining figure of the togate deceased; dog and tortoise, basket of flowers, etc. Location unknown.

For the type of sarcophagus lid, the repose of the deceased with pets playing about, compare the example in the Museo Capitolino: Cumont, *Recherches sur le symbolisme funéraire des Romains*, pl. 41, 3, and the Monteverde Catacomb lid, 497, fig. 105.

Fol. 64; No. 8548. (II*) LID OF A FUNERARY MONUMENT: A LARGE CINERARIUM, OR A SARCOPHAGUS: A man reclines to the left on a couch, holding a bowl with his left hand and crowning himself with the right. This monument was in the European art market about 1939 (EA, no. 5092) and was sold in Part III of the Joseph Brummer Collection, as Lot 505 (Parke-Bernet Sale Catalogue, 8-9 June, 1949, 114, no illustration). It was stated to have come from De Motte, Inc., and in 1957 the marble was with French and Co. in New York (see advertisement, *New York Times*, 10 Nov. 1957, 108).

The figure *appears* to have the same antique (?) head, but the draughtsman has omitted the support for the right wrist and the joint to the head. The index finger of this hand seems to have been lost since this drawing. The cup, and two fingers of the left hand, also appear to have been broken since the sketch was made. The right edge of the couch is similarly shown in the drawing and photograph, both of which indicate the circular hole in front of the right foot. The draughtsman did not draw the marble support between this foot and the couch. The photograph was supplied the editors of *Einzelstudien* by Dr. F. Poulsen, along with a group of varied subjects, all objects offered the Ny Carlsberg Glyptotek in Copenhagen for purchase at various times.

This lid is the type of the heroized deceased reclining with the skyphos in hand: compare the Terme example: Cumont, *Symbolisme funéraire*, pl. 43, no. 2; and Ostia, Villa Aldobrandini: German Institute photo 1935.5158.

Verso: Part-sketch of the Sacrifice to Apollo *tondo* on the Arch of Constantine. Architectural details: entablature, capitals, two bases, etc. These appear also to have been taken from the arch (compare L'Orange, von Gerkan, *Der spätantike Bildschmuck des Konstantinsbogen*, pls. 1 f.; A. Giuliano, *Arco di Costantino*, figs. 1, 2, 5, Istituto Editoriale Domus, Milan, 1955).

Fol. 65; No. 8549. (II) LID OF A FUNERARY MONUMENT: (The inscription plate appears beneath the couch on which the deceased reclines). A youngish man, fully clad, holds a bowl in his left hand, a wreath in the right. Present location unknown (compare no. 8548 and the references).

Fol. 66; No. 8550. FIGURE IN HIGH RELIEF (possibly from the right part of a pediment): A traveler is seated on a rock and is watching a scene to the left. Florence, Uffizi (Mansuelli, *Galleria degli Uffizi, Le sculture* 1: 171 f., no. 150, fig. 157; Amelung, *RM* 23: 1, pl. 1, 1908; *idem*, *RM* 24: 177 ff., figs. 1-3, 1909; Montfaucon 3, Suppl.: pl. 6).

Mansuelli dates the monument in the Hadrianic period (compare also D. Mustilli, *Il Museo Mussolini*, pl. 22, no. 77, 1-4, La Libreria dello Stato, Rome, 1939). Other drawings include Charles Le Brun in the seventeenth century (Ladendorf, *Antikenstudium*, 170) and Tresham, no. 323.

Fol. 67; No. 8551. (A) STATUE OF A FISHERMAN SEATED: (a view in its unrestored condition). Liverpool, City Museums, from Ince Blundell Hall, Lancs. (Michaelis, *Ancient Marbles in Great Britain*, 353, no. 47; B. Ashmole, *A Catalogue of the Ancient Marbles at Ince Blundell Hall*, 27, no. 47, pl. 24: head, arms, and legs restored).

The figure is similar to the smaller, bronze fountain fisherman from Pompeii and now in the Museo Nazionale, Naples (photo: D. Trampetti, no. 62504). It is probably also the statue engraved by G. B. Rossi (de Rubeis), *Insigniores Statuarum Urbis Romae Icones* 1: pl. 63, Rome, 1638. That such figures represent fishermen can be gathered from a Pompeiian wall painting (Schreiber-Anderson, *Atlas*, pl. 64).

Verso: Pencil sketch of the upper part of a male head to left.

VOLUME VI (A 45: 160)

(Drawings Numbers 8552-8628)

Fol. 1; No. 8552. (FIRST OF TWO SERIES OF VIEWS OF THE FRIEZE ON THE SURVIVING GATE AND WALL OF THE FORUM, CALLED THAT OF NERVA, IN ROME.) The Forum, an architectural monument of the reign of Domitianus (A.D. 81-96), takes its name from his successor, Nerva (A.D. 96-98).

(The most recent publication of the Forum architecture as a whole is P. H. von Blanckenhagen, *Flavische Architektur und ihre Dekoration*, Berlin, 1940. The frieze is pp. 118-133. References to these views of the frieze are according to Reinach, *Rép. rel.*, I, pp. 370-372, and von Blanckenhagen, pls. 39-42, figs. numbered to 61.) Drawing no. 8552 covers p. 372, G (part of G in 8854) of Reinach and individual figures 39-45 of von Blanckenhagen. Further bibl.: Strong, *Art in Ancient Rome*, 357 f., figs. 331-333; *Admiranda Romanarum Antiquitatum*, pls. 39,

42 (reproduced backwards); D. E. Strong, *Roman Imperial Sculpture*, 94, no. 62.

Drawings nos. 8552-8568 comprise *two* sets of views of the Forum frieze. The drawings have been mixed up in mounting. We may designate the two groups Set A and Set B. Set A in order of subject left to right and following von Blanckenhagen's numbering comprises drawings nos. 8553, 8555, 8557, 8560, 8562, 8552, 8554, and 8566. Set B is composed of drawings nos. 8568, 8556, 8558, 8559, 8561, 8563, 8564, 8565, and 8567. The drawings of Set A are more Baroque and tend to show more freedom in disputed details. Set B features more prosaic figures with a better eye to spacing and proportion.

Fol. 2; No. 8553. (II) FRIEZE OF THE SIDE WALL AND GATE OF THE FORUM OF NERVA (cont.): Individual figures nos. 1-7 (Fons: 2; Esquilinus: 4; Juno

Lucina: 5; Venus Cloacina: 6; and Diana: 7) (Reinach, 371, A, B).

Belongs to Set A.

Fol. 3; No. 8554. FRIEZE OF THE FORUM OF NERVA (cont.): Individual figures nos. 46–52. (Aventinus: 48) (Reinach, 372, G–H).

Belongs to Set A.

Fol. 4; No. 8555. FRIEZE OF THE FORUM OF NERVA (cont.): Individual figures nos. 8–13 (Vesta: 8; Jiturna: 9; Voltumnus: 13) (Reinach, 371, C).

Belongs to Set A.

Fol. 5; No. 8556. FRIEZE OF THE FORUM OF NERVA (cont.): A freer drawing of the preceding, embracing the same area (figs. 8–13).

Belongs to Set B.

Fol. 6; No. 8557. FRIEZE OF THE FORUM OF NERVA (cont.): Individual figures nos. 14–20 (Arachne: 20) (Reinach, 371, D1).

Belongs to Set A.

Fol. 7; No. 8558. FRIEZE OF THE FORUM OF NERVA (cont.): Similar to the preceding, except that the kneeling figure at the right is carried over to the next drawing, which is also part of Set B. (Individual figures nos. 14–19).

Belongs to Set B.

Fol. 8; No. 8559. FRIEZE OF THE FORUM OF NERVA (cont.): Individual figures nos. 20–26. Athena-Minerva: 21 (Reinach, 371, D1 (fig. on right end), D2 (first six figures)).

Belongs to Set B.

Fol. 9; No. 8560. FRIEZE OF THE FORUM OF NERVA (cont.): Individual figures nos. 21–28 (Reinach, 371, D2, except for the last figure on the right).

Belongs to Set A.

Fol. 10; No. 8561. FRIEZE OF THE FORUM OF NERVA (cont.): Individual figures nos. 27–29, 31–32. (Figure no. 30, a reclining river god, perhaps the Tiber, has been completely chipped away in the frieze and is omitted in these drawings. Figs. 31, 32 are likewise now totally destroyed.) (Reinach, 371, D2 (the last three figures on the right) and E (rocky landscape and first two figures, which are *now* gone).)

Belongs to Set B.

Fol. 11; No. 8562. FRIEZE OF THE FORUM OF NERVA (cont.): Individual figures nos. 29, 33–38. (Figures 30–32 must have been mutilated by the time these drawings were made since their area is entirely omitted. The artist of Set B, whose drawings are more antiquarian, perhaps had access to older material.) (Reinach, 372, E (the last three figures) and F.)

Belongs to Set A.

Fol. 12; No. 8563. FRIEZE OF THE FORUM OF NERVA (cont.): Individual figures nos. 33–39. (Reinach, 372, E (the last two figures), F, and G (the first figure).)

Belongs to Set B.

Fol. 13; No. 8564. FRIEZE OF THE FORUM OF NERVA (cont.): Individual figures nos. 40–47. (Reinach, 372, G (figures 2 to end).)

Belongs to Set B.

Fol. 14; No. 8565. FRIEZE OF THE FORUM OF NERVA (cont.): Individual figures nos. 48–56. (Reinach, 372, H1, and H2 (the first two figs. from the left).)

Belongs to Set B.

Fol. 15; No. 8566. FRIEZE OF THE FORUM OF NERVA (cont.): Individual figures nos. 53–61. (Fig. 57: Minerva, amid Nymphs of the textile industry in an Aventine setting.) (Reinach, 372, H (last two figures on the right), H2.)

Belongs to Set A.

Fol. 16; No. 8567. FRIEZE OF THE FORUM OF NERVA (cont.): Individual figures nos. 57–61. (Reinach, 372, H (excluding the tree and the two figures on the left).)

Belongs to Set B.

Fol. 17; No. 8568. FRIEZE OF THE FORUM OF NERVA (concluded): Individual figures nos. 1–7. (See above, drawing no. 8553.) (Reinach, 371, A and B)

Belongs to Set B.

The bull is not to be found at present in the original, and hardly appears ever to have been there (*cf.* Blanckenhagen, fig. 104). "Restorations" of the Forum of Nerva frieze were incorporated into the Neo-Classic decorative repertory: there are two large grisaille views of parts, set in panel and with works such as the "Nozze Aldobrandine," in Adam's gilded room at Syon House.

Fol. 18; No. 8569. RELIEF IN THE FOURTH-CENTURY STYLE: Probably Neo-Attic and perhaps from a circular basis. Present location unknown (Amelung, *RM* 24: 189, fig. 8, 1909, *this drawing*).

Also drawn as BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 135; No. 152.

Fol. 19; No. 8570. (II) ROMAN COPY OF THE MAJOR PORTION OF A RELIEF OF ABOUT 460 B.C.: "THE THREE GRACES" or "THE SOCRATES RELIEF." The present heads are ancient but are reset additions of the earlier part of the nineteenth century. Rome, in 1953 in the possession of Comm. Dott. Giorgio Sangiorgi, Galleria Sangiorgi, Via Ripetta 117 (L. Pollak, *Catalogue of the Stroganoff Collection* 1: pl. 3 and bibliography; *Galleria Giustiniani* 2: pl. 64; V. H. Poulsen, *ActaA* 8: 134, 1937; Michaelis, *ArchZeit* 7: 67, 1875).

J. Flaxman drew the relief when it was in the Palazzo Giustiniani: *Burlington Magazine* 101: 215, plate opposite, fig. 15, 1959.

Fol. 20; No. 8571. (II) CENTRAL SECTION OF A SARCOPHAGUS FRONT: MARS AND VENUS, in the well-known poses of the statues known as the Aphrodite of

Capua and the Ares Borghese. Present location unknown.

Compare P. Righetti, *Descrizione del Campidoglio* 2: pl. 217, Rome, 1836; also Reinach 3: 250, no. 1; *Galleria Giustiniani* 2: pl. 103; and above, no. 8307, for a complete sarcophagus with this motif.

The Giustiniani example is still let into the wall above the lower cornice of the garden façade of the former Villa Giustiniani (Villa Massimo-Lancellotti).

Fol. 21; No. 8572. RELIEF: A female personification and a bull prepared for sacrifice, both facing left.

The composition is close to the right half of the much-restored Campana plaque in Paris, showing Daedalus, the bull, and Pasiphae (Reinach 2: 272, no. 2).

Fol. 22; No. 8573. (II) THE RELIEF FROM THE *Ara Pietatis Augustae* DRAWN ABOVE, AS NO. 8482.

Fol. 23; No. 8574. THE FRONT OF AN ALTAR TO THE *Lares Augustae*, DEDICATED IN ROME, A.D. 2. Florence, Uffizi (*CIL*, VI, no. 448; Amelung, *Führer*, 73 f., no. 99; Reinach 3: 32, no. 1; Mansuelli, *Galleria degli Uffizi*, *Le sculture* 1: 203 ff., no. 205).

Other drawings include Boissard 4: 68; Codex Pighianus, no. 84.

From the Palazzo Valle-Capranica (Michaelis, *Jdl* 6: 229, no. 23, 1891: cited as "Dal Pozzo-Franks").

Fol. 24; No. 8575. RELIEF OF THE REVERSE OF THE PRECEDING: The oak wreath (*Corona Civica*) flanked by two bay trees, and a patera (left), and a ewer (right). See Reinach 3: 31, no. 3.

Fol. 24; No. 8576. LEFT SIDE OF THE SAME ALTAR: Two Lares, standing with rhytons and sacrificial utensils. See Reinach 3: 32, no. 3.

Fol. 24; No. 8577. RIGHT SIDE OF THE SAME ALTAR: *Victoria Augusti* floating down from the right, placing a shield on a trophy at the left. See Reinach 3: 32, no. 2.

Fol. 25; No. 8578. FUNERARY RELIEF OF LABERIA FELICLA, HEAD PRIESTESS OF CYBELE: The priestess is in full dress, sacrificing at a garlanded altar. Vatican, Galleria delle Statue 403-552, from the Villa Mattei (Amelung 2: 614 f., no. 493 and bibliography; *CIL*, VI, no. 2257; *Monumenta Mattheiana* 3: pl. 53, 2).

Other drawings include BRITISH MUSEUM, Franks, II = *TAPS* 50, 5, No. 274. The Windsor drawing differs considerably from the one in the British Museum, the latter showing the left hand unrestored and a different right hand and head.

Fol. 26; No. 8579. (I) RELIEF IN MARBLE OR TERRACOTTA: A veiled, stephane-crowned female stands with left hand on hip, legs crossed, and right forearm resting on a large tripod to her right. Present location unknown (Montfaucon 2: pl. 2, fig. 1).

Compare BRITISH MUSEUM, Franks, II = *TAPS* 50, 5, Fol. 67; No. 391, which is a restored view of the relief.

Fol. 27; No. 8580. (II) FRAGMENTARY SECTION OF A RELIEF IN THE EGYPTIAN STYLE: Isis (?), Harpocrates (or a mortal), and Hathor, all standing facing. Present location unknown (Montfaucon 2: 2, pl. 120, no. 1, after Peiresc; Winckelmann, *Monumenti antichi inediti* 1: 100 f., fig. 75, "che retrovali nella raccolta di quelli del Commendator del Pozzo." See also Bartoli, *Museo di Villa Albani*, fig. 75).

Fol. 28; No. 8581. REVERSE OF AN OSCILLUM OR CIRCULAR ORNAMENTAL RELIEF: HEAD OF JUPITER AMMON. Tegel (Germany), Museum (*EA*, nos. 2995, the obverse, and 2996; German Institute photo no. 1930. 6134).

This relief appears to have come from the Rondanini collection. Comparisons include: Museo Torlonia (Visconti, *Album*, pl. 72, no. 287), and Maffei, *Museo Veronese*, pl. 1, no. 1. Also, among allied decorative arts, the medalion-masks from the centers of colossal marble vases such as the example in the Louvre: Reinach, *Répertoire de la statuaire* 1: 126, nos. 4-6.

Fol. 29; No. 8582. FRAGMENT OF A FUNERARY RELIEF, PERHAPS FROM A SARCOPHAGUS AND PROBABLY REWORKED AND REMOUNTED: A female extends a drinking bowl to an elderly man; a curtain is behind. Present location unknown.

This appears to be a section of sarcophagus relief with a figure reclining at a banquet: compare Cavaceppi, *Raccoltà* 3: pl. 35, "Villa Albani."

Fol. 30; No. 8583. FRAGMENTARY RELIEF PANEL FROM A SMALL SARCOPHAGUS: Erotes dancing to right, supporting a large garland in which appear facing satyr and maenad masks. Rome, Museo Profano Lateranense, II, no. 119.

Only the central part now remains: the two masks, the garland, and the right wing of the Eros, also a bit of his right hand. The sarcophagus is of a common Hadrianic type (compare Toynbee, *The Hadrianic School*, pl. 43).

Fol. 31 is blank, and unmounted.

Fol. 32; No. 8584. (II) FRAGMENT OF AN ARCHAISTIC MARBLE RELIEF: Apollo walking to right, with a large kithara. The left arm and hand of a second figure, holding a staff (or spear?) is visible at the left. Present location uncertain, perhaps (in restored state) in Rome, Villa Torlonia-Albani (compare Zoega, *I bassirilievi antichi di Roma* 2: pl. 99, Rome, 1808).

Compare also the relief drawn above, as no. 8292.

Fol. 33 (a.); No. 8585. (B) (WITH FOLLOWING): SIDES A AND B OF A PAINTED VASE, A SOUTH ITALIAN BELL KRATER. A female, with wreath and box, leans on a pillar and faces a nude athlete at right. He has a fillet, staff, and a cloak over his left arm. Rectangular box or "window" and a fillet in the field. Present location unknown.

On the basis of BRITISH MUSEUM, Franks, II = *TAPS* 50, 5, Fol. 106; No. 482, a drawing of the vase as a whole, D. von Bothmer has attributed it to the circle of the Eton

Painter (see *PAPS* 102: 204 f., figs. 16, 18, 19, all three drawings).

Fol. 33 (b.); No. 8586. (B) SEE THE PREVIOUS: Two himation-clad figures face each other over a rectangular pillar. There is a disc in the field above.

Fol. 34 (a.); No. 8587. RELIEF ON THE LEFT SIDE OF THE FUNERARY ALTAR OF THE KNIGHT T. CLAUDIUS LIBERALIS (early imperial period): The deceased on horseback, attended by a man carrying a *vexillum*. Vatican, Galleria Lapidaria, no. 6 (formerly Museo Chiaramonti, no. 496a: Amelung 1: 636, pl. 68, with only the inscription visible; *CIL*, VI, no. 3512, on the front).

The following drawing shows the right side.

Fol. 34 (b.); No. 8588. THE RIGHT SIDE OF THE PREVIOUS: Three slaves; the middle, an overseer, holds a whip.

Fol. 35; No. 8589. (II) RELIEF WITH A SCENE INTERPRETED AS IN CONNECTION WITH THE FREEING OF SLAVES: A lictor and a magistrate preside at the liberation of two slaves, one of whom kneels at the magistrate's feet. Belgium, Musée de Mariemont, from the Villa Altieri in Rome (*Les antiquités du Musée de Mariemont*, 138, no. R 14, 26, pl. 49, Librairie Encyclopédique, Brussels, 1952; Reinach 2: 164, no. 3, also in its present, mutilated condition; Daremberg-Saglio, *Dictionnaire des antiquités*, "Manumissio," fig. 4827; Matz-Duhn, no. 3602 and bibliography; Rossi-de Rubeis-, *Insigniores Statuarum Urbis Romae Icones* 1: pl. 80, Rome, 1638, also mutilated, and reversed, with two standing and one kneeling figure).

Other drawings include Codex Ursinus (Cod. Vat. Lat. 3439), fol. 116 verso.

The Windsor drawing is inscribed: "in villa Altieri, in Travertino." Rossi's plate states, "In aedibus Jao Palutii Albertonii."

Fol. 36; No. 8590. STUDY OF A BRONZE STATUETTE: TOGATE LICTOR WITH BUNDLE OF RODS. Vatican, Museo Etrusco, Case F, No. 2 (Causeus, *Museum Romanum* 1: pl. 63: "in museo barberino").

The gesture of the right hand in drawing and statue differs slightly, but the essential details correspond.

Fol. 37; No. 8591. RELIEF COMPRISING ONE FACE OF A QUADRILATERAL ALTAR: HERCULES AND SILVANUS. Vatican, Museo Chiaramonti, no. 4—1315 (Amelung 1: 740 ff., no. 636a, pl. 79; Reinach 3: 375, no. 3).

A continuous, strip-view of the four sides appears as no. 7997 in the older volume. The altar reached the Vatican from the Aldobrandini Garden on the Quirinal.

Fol. 38; No. 8592. ANOTHER FACE OF THE PREVIOUS ALTAR: DIANA AND APOLLO (Reinach 3: 354, no. 3).

Fol. 39; No. 8593. THIRD FACE OF THE ALTAR IN NOS. 8591, 8592: MARS AND MERCURY (Reinach 3: 377, no. 6).

Fol. 40; No. 8594. FOURTH FACE OF THE ALTAR IN NOS. 8591 ff.: FORTUNA REDUX AND SPES (Reinach 3: 394, no. 1).

This four-sided altar is set against the museum wall and serves as the base for the Pergamene statue of Herakles and Telephos.

Fol. 41; No. 8595. (II*) FRAGMENT (UNRESTORED) OF A HISTORICAL RELIEF: AN EMPEROR PRESIDING AT A *Congiarium*. Rome, Villa Torlonia-Albani (and restored) (Reinach 3: 147, no. 3; Strong, *La scultura romana*, 241 f., fig. 147, as a *congiarium* in the presence of Antoninus Pius; Helbig, *Führer* 2: 425 f., no. 1875, two heads antique but alien; M. Hammond, *MAAR* 21: 182 f., 1953; *EA*, no. 4691; Ryberg, *MAAR* 22: 96, note 48, 1955; Vermeule, *AJA* 61: 116, 1957).

Among other drawings, compare Huelsen, *Dosio*, no. 166, pl. 94; Petworth House *Folio* (toward the center of the volume): an eighteenth-century drawing of the relief unrestored, with statuary at the right.

Fol. 42; No. 8596. (II) FRAGMENT OF A RELIEF: HUNTSMAN AND DOG (ULYSSES RECOGNIZED ?), Seated within a hut-like structure, flanked by a tree. Present location unknown.

Fol. 43; No. 8597. (II) FRAGMENT FROM A MYTHOLOGICAL SARCOPHAGUS (?): A huntsman in a landscape.

Fol. 44; No. 8598. FRONT OF A NEREID SARCOPHAGUS (the front right is drawn on the reverse): Paris, Louvre, no. 438–342 (Reinach, *Répertoire de la statu-aire* 1: 94, no. 192; A. Rumpf, *Die antiken Sarkophag-reliefs* 5: 1, 56–58, no. 132).

Verso: as noted.

Also drawn as nos. 8104 and 8606.

Fol. 45; No. 8599. STUDIES AFTER ARCHITECTURAL RELIEFS: A SERIES OF MOTIFS; TRITONS AND SEA MONSTERS.

The middle and bottom rows of the drawing are copied from architectural frieze no. 114, 770 in the Museo delle Terme. This frieze came originally from the Villa Adriana, passed (through Cavaceppi ?) into the Lansdowne collection in Berkeley Square, London (Michaelis, *Ancient Marbles in Great Britain*, 471, no. 104), and was purchased for the Italian National Museum by Mostigliani at the Lansdowne Sale (Christie's, 5 March, 1930, 9, Lot 2).

Compare also Ashmole, *A Catalogue of the Ancient Marbles at Ince Blundell Hall*, 94, no. 254, pl. 49. The top row and the Triton at the right end of the second row are also drawn as a continuous, concave frieze, as no. 8605. Motifs such as those in this frieze and related sections inspired the composition in the lower left of Coner, no. 161.

Fol. 46; No. 8600. (II) STUDIES OF PART OF A SARCOPHAGUS LID (?): EROTES ON AND WITH SEA BEASTS, in continuous wave setting.

Compare the fragment of a sarcophagus lid with Erotes on sea horses, walled up in the second courtyard of the Palazzo Massimo alle Colonne; also the similar relief, beneath the Dionysiac sarcophagus front with a triumphal procession, in the courtyard of the Palazzo Mattei; and the relief in Berlin (*Beschreibung der antiken Skulpturen*, 367 f., no. 906).

Fol. 47; No. 8601. SARCOPHAGUS RELIEF: THE BIRTH OF VENUS, TRITONS, NEREIDS. (The Sphinxes on the ends are not drawn.) Rome, Museo Profano Lateranense, Room XIV, no. 786 (66), formerly in the Palazzo Lancellotti (Reinach 3: 273, no. 1; see also 2, 3; Rumpf, *Die antiken Sarkophagreliefs* 5: 1, 36, no. 91).

The front is now built on the wall; the relief is a small one and has been considerably monumentalized by the drawing.

Fol. 48; No. 8602. SARCOPHAGUS RELIEF: MARINE DIVINITIES IN A SEASCAPE SETTING. Vatican, Giardino della Pigna, no. 34, where it still reposes (1953). Only the front is antique (Rumpf, *Die antiken Sarkophagreliefs* 5: 1, 45 f., no. 116 and bibliography).

Fol. 49; No. 8603. (II) A SERIES OF MARINE MOTIFS AND VIEWS OF ENRICHMENT, IN DETAIL: The marine frieze is above, and a griffin and a goose are in the scrolled acanthus below.

Compare, above, the details from no. 8599. The non-marine ornamental motifs are drawn from those similar to Cavaceppi, *Raccoltà* 3: pl. 44 f., "in Inghilterra," and on the inspiration (in the lower right hand example) of the foliate panels of the *Ara Pacis Augustae*.

Fol. 50; No. 8604. (II*) ARCHITECTURAL FRIEZE OF MARINE MOTIFS: Tritons, Erotes (Eros on hippo-camp), sea-goats, etc. on wave setting. Once Tivoli, Villa Adriana.

Compare above, nos. 8599, 8600. Also Codex Berolinen-sis, no. 108, by Dosio (Huelsen, 22, pl. 61). The drawings nos. 108a, 108b (see also no. 192) show that the section of the frieze drawn by Dosio was probably sketched at Villa Hadriana. See also the Mattei sarcophagus-relief cited under no. 8600 (Matz-Duhn, no. 2301; Photo Soprin., Museo Nazionale Romano, no. 1041); and also Museo delle Terme no. 114,761, another section of no. 114,770 from the Lansdowne Collection and Hadrian's Villa; Berlin: *Beschreibung der antiken Skulpturen*, 379 f., no. 934; and the relief built as the jamb of the church door in Percile (Museo Nazionale Romano, photo no. 258).

Fol. 51; No. 8605. (II*) AS PREVIOUS: Studies after a section of concave architectural frieze, probably from Hadrian's Villa at Tivoli.

See above, under no. 8599, where this is more loosely rendered; also, Vermeule, *European Art and the Classical Past*, 62, figs. 47 f.

Fol. 52; No. 8606. (II) FRONT PANEL OF A NEREID SARCOPHAGUS, the same as drawn above, as nos. 8104, 8598. Paris, Louvre.

Rumpf's citation of the drawings on folios 52-54 is inaccurate, reading 53-55.

Verso: inked "XX."

Fol. 53; No. 8607. SARCOPHAGUS FRONT: NEREIDS ON SEA BEASTS, EROTES, TRITONS, etc., in a seascape and between an artificial setting of trees. Rome, Villa Medici, and now in fragments (Cagiano, *Le antichità di*

Villa Medici, 53, no. 36, and in reference to the Windsor drawings, read VI, 54, for II, 54; Rumpf 5: 42, no. 102, fig. 60).

This drawing shows Cagiano, nos. 37, 38 as part of the same sarcophagus: i.e., Rumpf, nos. 117, 201.

Fol. 54; No. 8608. SARCOPHAGUS FRONT: NEREIDS, EROTES, TRITONS, supporting a bust of the deceased on a seashell, etc. Rome, Galleria (Villa) Borghese, no. CIVC, etc., in the room with Bernini's Aeneas and Anchises (Rumpf 5: 1, 29 f., no. 74, pls. 24, 42).

Other drawings include Codex Coburgensis, no. 136 (see under Rumpf, no. 117).

Fol. 55; No. 8609. (II) CARVED MARBLE TONDO RELIEF: SCYLLA ATTACKING THE VESSEL OF ODYSSEUS. Present location unknown (compare *Gallerie mythologique* 2: no. 638).

The relief no. 8714, below, Odysseus and the Sirens, appears to be the pendant.

Fol. 56; No. 8610. SARCOPHAGUS RELIEF: THE AMOROUS PHAEDRA, AND THE DEPARTURE OF HIPPOLYTUS FOR THE HUNT. Rome, Villa Medici (Cagiano, *Le antichità di Villa Medici*, 68, no. 53, referring to this drawing as Windsor VI, 57; Robert 3: 2, 49, no. 155, and 188, fig., not 6810 as cited; Matz-Duhn, no. 2910, where the reference to VI, 57 originated; Reinach 3: 310, no. 1).

In its present condition this sarcophagus has been turned into a relief by addition of five trees in the (added) background above. The sarcophagus is the upper of the two panels in the right wing of the garden façade.

Fol. 57; No. 8611. (II) FRONT AND BACK VIEWS OF A BRONZE STATUETTE OF "VERTUMNUS." The feet and plinth are broken away. Paris, Bibliothèque Nationale (E. Babelon, J.-A. Blanchet, *Catalogue des bronzes antiques de la Bibliothèque Nationale*, 40 f., no. 90, as from Caylus's collection, Paris, Ernest Leroux, 1895).

Verso: initial pencil study of the same figure.

Fol. 58; No. 8612. (II) ITALO-ETRUSCAN BRONZE STATUETTE OF A FIGHTING WARRIOR. Present location unknown.

The draughtsman has sketched the bronze mounting supports cast on the bottoms of the feet. Compare the examples illustrated in G. Q. Giglioli, *L'Arte Etrusca*, pl. 222, Milan, Fratelli Treves, 1935.

Fol. 59; No. 8613. (II) A.: STATUETTE SIMILAR TO BUT NOT IDENTICAL WITH THE PREVIOUS. Vatican, Library—now (1953) in the first wall-case to the right of the entrance at the Cortile della Pigna.

B.: ETRUSCAN BRONZE STATUETTE OF A MAIDEN IN LONG GARMENT AND CONICAL CAP.

Compare Boston, Museum of Fine Arts, no. 18.503; London, Sir John Soane's Museum, *Catalogue*, no. 422; Paris, Louvre: A. De Ridder, *Les bronzes antiques du Louvre* 1: 40, no. 225; 41, no. 232, pl. 23, Paris, Ernest Leroux, 1913.

Fol. 60; No. 8614. (II) MUTILATED EGYPTIAN OR GRAECO-EGYPTIAN STATUETTE OF A MALE FIGURE KNEELING AND HOLDING A SCULPTURED TABLET.

Compare no. 8618 b, below.

Fol. 61; No. 8615. (II) ROMANO-EGYPTIAN BRONZES: A.: WINGED SOLAR DISC, with snake.

B.: THE BULL APIS, cast on a rectangular plinth.

Fol. 61; No. 8616. (II) ROMANO-EGYPTIAN ANTIQUITIES: A.: Enlarged study of the mummiform figure held in an upright box-coffin by the kneeling figure in B. B.: Kneeling priest holding a rectangular box with a mummiform figure on his knees. Possibly the example until recently at Wilton House, from the Mazarin collection (Michaelis, *Ancient Marbles in Great Britain*, 687 f., no. 74), and now in the Louvre (J. Vandier, *La revue du Louvre* 14: 57-66, 1964).

Fol. 62; No. 8617. (A) TWO VIEWS OF A BRONZE STATUETTE OF TYCHE-FORTUNA, set in an Italian seaside landscape. Present location unknown (compare Montfaucon 1: pl. 196 f.; Causeus 1: 2, pl. 29).

This is the statuette which was drawn by P. S. Bartoli in the Bellori collection.

Fol. 62; No. 8618. (A) TWO VIEWS OF A BRONZE STATUETTE OF ISIS, set in a pseudo-Egyptian landscape designed to suggest the Nile Valley. This "Egyptian" scene is in effect modelled on a view of Rome from the Porta San Paolo-San Sebastiano (Campania) direction, with the aqueduct in the rear foreground, the pyramid of Caius Cestius beyond, and the dome of St. Peter's against the mountain background.

For the type of bronze figure, compare D. K. Hill, *Catalogue of Classical Bronze Sculpture in the Walters Art Gallery*, 101, nos. 221-224, Baltimore, The Walters Art Gallery, 1949.

Fol. 63; No. 8619. (II) STUDY FOR A PAGE ON ROMANO-EGYPTIAN MYSTIC SUBJECTS: Ancient bronze figures in a landscape setting.

Fol. 63; No. 8620. (II) ROMANO-EGYPTIAN FIGURES IN A LANDSCAPE SETTING.

Fol. 64; No. 8621. (II) THREE ROMANO-EGYPTIAN GALLEYS (WITH FIGURES) IN A SEASCAPE SETTING: Anubis holds a *sistrum*, and is seated in the ship in the foreground.

These three compositions may be based on Late Antique, so-called "Gnostic," gems, especially as the two in the background are reversals of each other, such as an intaglio stone in an impression and seen directly will produce. Compare C. Bonner, *Studies in Magic Amulets*, *passim*, Ann Arbor, University of Michigan Press, 1950; also A. Alföldi, *A Festival of Isis in Rome under the Christian Emperors of the Fourth Century*, *passim*, Budapest, Pázány University, 1937.

Fol. 64; No. 8622. (II) A LANDSCAPE IN THE LATE EGYPTIAN MANNER: In the foreground, an aedicula with Isis suckling Horus; in the middleground, two

views of Isis and Horus, left and right; in the background, mountain scenery. Above, in the center, a Canopic jar in an oval medallion.

Fol. 65; No. 8623. (II) A PAGE OF ROMANO-EGYPTIAN MINOR ANTIQUITIES: In the center, a terracotta lamp with the Isiac Triad (Isis, Harpocrates, and Anubis); above and below, small (bronze ?) busts of Isis or Roman ladies as Isis. These are surrounded by eight medallion busts of Graeco-Egyptian divinities.

The Isis Faria medallions are copied from fourth-century A.D. bronze coins of the pagan reaction in Rome: see A. Alföldi, *A Festival of Isis in Rome*, *passim*.

Fol. 65; No. 8624. (II) TERRACOTTA WAINSCOTING OR REVETMENT PLAQUE: TWO NILOTIC SCENES IN A ROMANO-EGYPTIAN ARCHITECTURAL SETTING.

There are a number of versions of this design, and one of these was used by Donatello in the architectural settings of his pulpits in San Lorenzo, Florence.

Compare Rome, Palazzo dei Conservatori: Stuart Jones, *The Sculptures of the Palazzo dei Conservatori*, 343 f., no. 33, pl. 123 and references; Reinach 3: 215, no. 2, also 271, no. 1 (Museo Kircheriano, with variations in the birds and figures); and Vatican, Egyptian collection, no. 49. See also P. Ducati, *L'Arte classica*, 585, fig. 721.

Fol. 66; No. 8625. (II) FRAGMENT OF A "CAMPANA" ARCHITECTURAL RELIEF: ARCHAISTIC KORE (THE "SPES" TYPE) STEPPING TO LEFT, TOWARD A CANDELABRUM. Present location unknown (von Rohden-Winnefeld, *Die antiken Terrakotten* 4: 1, 212, as closest to a fragment in Sir John Soane's Museum, London).

Fol. 67; No. 8626. (II) A.: TERRACOTTA GROUP OF DEMETER, KORE, AND IACHOS: Kore holds a patera, and Demeter supports the child Iachos on her lap.

B.: TERRACOTTA VOTIVE HEAD: A woman or a goddess with *himation* veiling the head.

For B, compare Stuart Jones, *The Sculptures of the Palazzo dei Conservatori*, 305 ff., a collection of parallel objects found in the excavations on the site of the so-called shrine of Minerva Medica in Rome. For A, see Stuart Jones, 308, no. 20, pl. 119 and references, from the same site.

Fol. 68; No. 8627. (II) STUDY OF A RELIEF OR A FRAGMENT OF STATUARY: A male torso is clad in a cloak about the shoulders and a short, belted field or traveling costume.

The type suggests a barbarian. The buckled belt holds the long, loose tunic; one end of the belt is looped under the waist. The other end is visible under the cloak, at the left side. The cloak is fastened by a brooch on the right shoulder and is draped over the left arm.

Fol. 69; No. 8628. (II) ARCHITECTURAL TERRACOTTA FRAGMENT, A "CAMPANA" RELIEF: THE CHARIOT OF OINOMAS AND MYRTILOS.

For this type of relief, pendant to the scene of Pelops riding with Hippodameia, see von Rohden-Winnefeld, *Die antiken Terrakotten* 4: 1, 116-120, 250, pl. 24, no. 1; 297 f., pl. 120. The authors list *this drawing* as being of a lost example (4: 1, 119).

VOLUME VII (A 46: 161)

(Drawings Numbers 8629–8701)

“THE BACCHIC VOLUME”

Fol. 1; No. 8629. (II) ENRICHED PILASTER CAPITAL (?): Amid two inwardly-scrolled grapevines, a figure of Dionysos stands, half-draped and holding *thyrsos* vertically in the left hand, a bunch of grapes (or *kantharos*) in the right. Behind the god, at his feet, appears the panther.

Present location unknown; compare the pilaster in the Conservatori: Gusman, *L'Art décoratif*, pl. 122; Stuart Jones, *The Sculptures of the Palazzo dei Conservatori*, pl. 41, Galleria no. 70.

Fol. 2; No. 8630. (II) TWO SEPARATE STUDIES OF FIGURES FROM BACCHIC SARCOPHAGUS FRONTS OR ENDS: (LEFT) THREE SATYRS AND A PANTHER. (RIGHT) TWO MAENADS SACRIFICING OVER AN ALTAR.

Compare no. 8649, below. F. Matz writes (20 May 1956): “Identisch mit Codex Coburgensis 165. Daraus ergibt sich, dass der mittlere und rechte Teil des Sarkophags noch erhalten ist und zwar im Vatikan, Chiaramonti, no. 709, pl. 86 (Amelung). Bei mir liegt ausserdem noch die Fotografie einer Zeichnung, die Robert dem Vasari zugeschrieben hat, und die nach seiner Notiz 1899 sich im Kunsthandel befand.”

Fol. 3; No. 8631. (II) FRONT OF A BACCHIC SARCOPHAGUS: BACCHIC REVELS BETWEEN AND AROUND LARGE LION HEADS PROTRUDING LEFT AND RIGHT. Present location uncertain: Hever Castle, Kent (?). Robert, in connection with the Wolfegg drawings (*RM* 8: 230, 1901), lists this as a drawing of the Blenheim sarcophagus (see below, under no. 8650), copied from Codex Coburgensis, fol. 119 (Matz, no. 142). Matz the Younger describes it as once having been on the Rome market (*AA*: 134 f., fig. 2, 1958). Recent research makes it fairly certain that this is the sarcophagus on the lawn at Hever: D. Strong, *The Connoisseur* 158: 224 f., no. 12, figs. 23 f., April, 1965.

See also Codex Coburgensis, fol. 53 (Matz, no. 144). For the classes of Bacchic sarcophagi with lion masks, compare the well-known oval sarcophagus in Bolsena (Museo Nazionale Romano, Photograph Collection, Book IV, no. 215), and the fragment, Louvre no. 3202, Galerie Mollien. The subject of lion masks protruding from sarcophagi is treated generally by Rodenwaldt, *Critica d'Arte* 5: 225–228, pls. 152 ff., 1936.

Fol. 4; No. 8632. (II) DRAWING OF A SARCOPHAGUS RELIEF IN REVERSE: A BACCHIC PROCESSION, The triumph of Silenus and related scenes. (Two Maenads at the right end of the sarcophagus are not drawn.) Woburn Abbey, Bedfordshire, Collection of the Duke of Bedford (Reinach 2: 538, no. 2; Michaelis, *Ancient Marbles in Great Britain*, 724, no. 61; Smith, *Catalogue of Sculpture*, no. 10; Pietrogrande, *BullComm* 60: 196 ff., 1932).

This relief is also drawn below, as no. 8638, and in proper direction. Another Windsor drawing (no. 0489: Popham and Wilde, *Italian Drawings*, 206, no. 196r, fig. 46) is by Girolamo da Carpi (1501–1556).

Fol. 5; No. 8633. SARCOPHAGUS RELIEF: THE INDIAN TRIUMPH OF DIONYSOS. Once in Rome, in the Villa Ludovisi; present location unknown (Matz-Duhn, no. 2296).

The drawing is continued on the *verso*, and there is a notation on the folio, “Battista Franco.” The paper is dated 1574 to 1577 by the watermark (Heawood, 63, nos. 24–27).

Fol. 6; No. 8634. (II) THE RIGHT FRONT OF A SARCOPHAGUS RELIEF: THE INDIAN TRIUMPH OF DIONYSOS. Rome, Palazzo Rospigliosi (Matz-Duhn, no. 2276, is a part of this and has been combined with another relief: see under no. 8016). See also German Archaeological Institute, photo no. 35.1970.

Fol. 7; No. 8635. (II) THE LEFT FRONT OF THE PRECEDING.

No. 8016 (II) shows the entire composition. Other drawings include Wolfegg, fol. 36r, 37 above (Robert, pl. 11).

Fol. 8; No. 8636. (II) SARCOPHAGUS RELIEF: THE INDIAN TRIUMPH OF DIONYSOS AND THE TRIUMPH OF HERAKLES. Woburn Abbey, Bedfordshire, from the Villa Aldobrandini at Frascati and the Campidoglio (Michaelis, *Ancient Marbles in Great Britain*, 739 ff., no. 144; Reinach 2: 539, no. 1).

This is also drawn in the older volume as no. 8017 (II), and as Codex Coburgensis, no. 132 (Matz) before restorations. Compare this drawing and Reinach's reproduction of the plate in the Woburn catalogue. Also Bober, *Aspertini*, 68.

The restorations are clearly distinguished from the relief by being in Carrara, whereas the sarcophagus is in Pentelic marble. Like its companions at Woburn Abbey, only the front panel survives and is mounted along the long wall of the Sculpture Gallery.

Verso: A.: Brown ink and grey wash studies from Raphael's Farnesina ceiling. B.: Red chalk study of a mutilated torso of a sandal-binding Venus.

Fol. 9; No. 8637. SARCOPHAGUS RELIEF: DIONYSOS RIDING IN PROCESSION. Rome, Villa Medici (Cagiano, *Le antichità di Villa Medici*, 51 f., no. 30; Matz-Duhn, no. 2289 and comment).

This relief is also drawn as no. 8123 (IXa, fol. 10) among the “lost” Dal Pozzo drawings. The relief is now mounted in the left center of the frieze in the middle of the garden façade.

Verso: Red chalk sketches of a sea creature and a rhinoceros, etc. (Compare the relief in Naples: Reinach 3: 93, no. 7).

Fol. 10; No. 8638. (II) DRAWING OF THE LEFT PORTION OF A BACCHIC SARCOPHAGUS RELIEF: DIONYSOS IN PROCESSION. Woburn Abbey (see above, under no. 8632).

Fol. 11; No. 8639. (II) FRAGMENTS OF THE RELIEF ON THE FRONT OF A BACCHIC SARCOPHAGUS: SILENUS CARRIED IN PROCESSION ON AN ASS.

See above, under no. 8630. Matz writes: "Identisch mit Berolinensis fol. 33v, Huelsen, pl. 48, 91. Diese beiden Zeichnungen beziehen sich also auf das rechte Ende von Vatikan Chiaramonti 709."

Someone has noted, "After Giulio Romano." Compare the study for a cameo-like composition, by Pierino del Vaga in the Albertina, Vienna (*Katalog* 3: no. 110), which is even closer to no. 8329, above.

Fol. 12; No. 8640. SARCOPHAGUS RELIEF WITH BACCHIC SCENES (BETWEEN RINGED LION MASKS): TRIUMPH OF DIONYSOS; SILENUS ON AN ASS; THE INFANCY OF DIONYSOS. Rome, (once ?) Palazzo Mattei (Matz-Duhn, no. 2300; Reinach 3: 292, no. 2, with variations in the lion masks and the architectural background at the right; after: *Monumenta Mattheiana* 3: pl. 8, no. 2).

Fol. 13; No. 8641. (II) BACCHIC RELIEF: SATYRS, PAN, MAENAD, AND EROTES IN VINTAGING SCENE, set in an elaborate landscape. Present location unknown.

Fol. 14; No. 8642. (II*) BACCHIC PUTEAL: Dionysos, Silenus intoxicated, and satyrs preparing a rustic banquet. Madrid, Prado.

For references, see under nos. 8355, 8356.

Fol. 15; No. 8643. CONTINUATION FROM LEFT TO RIGHT OF THE PRECEDING: Satyrs cleaning pigs and decorating a terminal figure, etc.

Fol. 16; No. 8644. AS PREVIOUS: Satyrs playing music over the wine krater.

Fol. 17; No. 8645. AS PREVIOUS, COMPLETING THE CIRCUIT OF THE COMPOSITION FROM LEFT TO RIGHT, BACK TO NO. 8642: An older and a young faun dancing before a large altar with wine vases.

Both this set of drawings and nos. 8355, 8356 show the moldings, not present in the Vatican copy from the Giustiniani collection, which was originally displayed as a vase with a lid (Spon, *Miscellanea eruditae antiquitatis*, pl. p. 28, 1685).

Fol. 18; No. 8646. (II) BACCHIC RELIEF IN MARBLE: DIONYSOS AND ATTENDANT FIGURES, INCLUDING A VASE AND OTHER ATTRIBUTES, IN AN ELABORATE LANDSCAPE. Present location unknown.

Compare the fragment illustrated by Winckelmann, *Monumenti antichi inediti*, fig. 57. The treatment of the rocky landscape suggests a so-called Hellenistic-type (Graeco-Roman) relief, which has been broken irregularly across the top left and left side.

Fol. 19; No. 8647. FRAGMENT, EVIDENTLY OF A BACCHIC SARCOPHAGUS RELIEF: THE INTOXICATED DI-

ONYSOS AND OTHER FIGURES, in a pine-tree setting, and a rocky landscape. Naples, Museo Nazionale (Reinach 3: 68, no. 4; Ruesch, *Guida*, no. 526).

Fol. 20; No. 8648. SARCOPHAGUS RELIEF: THE INDIAN TRIUMPH OF DIONYSOS AND ATTENDANT REVELS, including a sacrifice to Dionysos Sabazios at the extreme right. Rome, Villa Doria-Pamphili (Matz-Duhn, no. 2274; German Archaeological Institute, photo no. 8414).

Fol. 21; No. 8649. (II) SARCOPHAGUS RELIEF: DIONYSOS AND BACCHIC SCENES, INCLUDING SACRIFICE TO DIONYSOS SABAZIOS AT THE RIGHT END. Formerly in the Palazzo Gentili in Rome, and now lost (German Archaeological Institute photo no. 1936.631, marked then as "lost"; Matz, *Dionysiaki Teleti*, 44, no. 7, *Akad. der Wiss. und der Lit., Abh. der Geistes- und Sozialwiss. Klasse*, 1963, no. 15: *idem*, *AA*: 138 ff., no. 5, fig. 5, 1958).

Fol. 22; No. 8650. (II) RELIEFS OF AN OVAL SARCOPHAGUS: HERAKLES, DIONYSOS, AND ARIADNE, etc., between large lion heads. Blenheim Castle, in the Water Garden against the Chapel wall, as front for a flower box; from the Massimi and Della Valle collections in Rome (Michaelis, *Ancient Marbles in Great Britain*, 215 f., no. 3; Sotheby Sale Catalogue, 27 May 1929, Lot 102 and *plate*; *AJA* 60: 323, pl. 107, fig. 14, 1956).

This sarcophagus is drawn, more summarily, as no. 8013 (II); and as BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 56; No. 64 (II). See also under no. 8631, probably another sarcophagus. Also Uffizi no. 14781, by Baccio Bandinelli; Codex Coburgensis, no. 142 (Matz); Trinity College, Cambridge, Library: R. 17.3, fol. 23; Wolfegg, fol. 31r, 32.

The condition of the figures had somewhat deteriorated between the time most of these drawings were made and when Michaelis described the sarcophagus. When viewed at Blenheim in 1954, all the restorations had disappeared.

Fol. 23; No. 8651. BACCHIC SARCOPHAGUS RELIEF: DIONYSOS DRAWN BY CENTAURS: Victory on orb at the right corner, and the intoxicated Silenus moving toward the procession. Lucca, Palazzo Arcivescovile (F. Matz, *Ein baccische Gruppe*, 4, no. 8, pl. 3, B, Akademie der Wissenschaften und der Literatur, *Abhandlungen der Geistes- und Sozialwissenschaftlichen Klass*, Jahrgang 1952, Nr. 5; Photo Alinari, no. 18169).

Fol. 24; No. 8652. SARCOPHAGUS RELIEF: PROCESSION, DIONYSOS IN CHARIOT DRAWN BY CENTAURS. Rome, Palazzo Mattei (Matz-Duhn, no. 2301 and comment; Reinach 3: 292, no. 1; *Monumenta Mattheiana* 3: pl. 8, no. 1; photo: Museo Nazionale Romano, no. 1041, showing it in the wall).

Also drawn as IXa, no. 11 (8124) in the group of Dal Pozzo drawings now no longer at Windsor. Other drawings include Codex Coburgensis 190 (Matz, no. 137); Wolfegg, fol. 46 above, c. In the early Cinquecento the relief was in St. Peter's.

Fol. 25; No. 8653. SARCOPHAGUS RELIEF: PROCES-
SION, INCLUDING DIONYSOS IN A CHARIOT DRAWN BY
CENTAURS. Probably the example now in Naples,
Museo Nazionale (Ruesch, *Guida*, no. 598—6693;
Photo Anderson, no. 23251).

Also drawn as no. 8015; compare no. 8696.

Fol. 26; No. 8654. "CAMPANA"-TYPE ARCHITEC-
TURAL TERRACOTTA RELIEF: DIONYSOS SUPPORTED BY
AMPELOS IN THE PRESENCE OF ARIADNE, PANTHER
BETWEEN. This is similar to, and may be, the example
in the Louvre (Reinach 2: 253, no. 3; von Rohden-
Winnefeld, *Die antiken Terrakotten* 4: 1, 39).

Fol. 27; No. 8655. "CAMPANA"-TYPE TERRACOTTA
RELIEF: SILENUS, EROS, MAENAD WITH TYMPANUM
AT THE RIGHT.

There are examples of this type in the Villa Torlonia-
Albani (Helbig, *Führer* 2: no. 847; Reinach 3: 145, no. 1)
and in the Townley collection in the British Museum.

Compare the composition reversed, in the Louvre:
Reinach 2: 277, no. 3.

Fol. 28; No. 8656. MARBLE RELIEF: INTOXICATED
SILENUS ATTENDED BY TWO SATYRS.

There are at least two examples: Vatican, Museo Pio-
Clementino, Galleria delle Statue, no. 672, let into the base
of the colossal seated Jupiter, 326—671; and Woburn Abbey,
Bedfordshire. See Reinach 3: 393, no. 3; Amelung 2:
no. 326a, pl. 66; and Michaelis, *Ancient Marbles in Great
Britain*, 747, no. 202.

Other drawings include Tresham, no. 252 (compare
Cavaceppi, *Raccolta* 2: pl. 57).

Fol. 29; No. 8657. RELIEF PANEL OF A BACCHIC
ALTAR: SILENUS ON A PANTHER, in a rocky landscape,
with cymbals in the field above. Probably the example
now in London, British Museum.

Compare Reinach 2: 490, nos. 1—3; *Museum Marbles* 10:
pl. 55, no. 1: the waterleaf enrichment of the moldings is
not drawn in this drawing; Reinach omits the vine crown.

Other drawings include Townley Folio "Reliefs II" in
the British Museum, Department of Greek and Roman
Antiquities, LIXb.

Fol. 30; No. 8658. RECTANGULAR CINERARIUM (OF
VOLUSIA ARBUSCULA) WITHOUT LID: SPIRALLY FLUTED
COLUMNS ON CORNERS AND NAME-PLATE SURROUNDED
BY BACCHIC MOTIFS. Within the portals below, Silenus
with *liknon* (?) and hare. Chantilly, Musée Condé,
from the Palazzo Farnese in Rome (*CIL*, VI, no. 9424;
Montfaucon 3: pl. 7, no. 5; E. von Mercklin, *RM* 60—
61: 196 f., 1953—1954, with full bibliography; German
Archaeological Institute photo no. 1930.3115, which is
A. G. photo no. 3115).

Other drawings include Codex Coburgensis, no. 22, 2
(Matz, no. 111) which is Codex Pighianus, fol. 148r (Jahn,
no. 141; von Mercklin, *op. cit.*, pl. 83, 3).

Fol. 31; No. 8659. A SIDE OF THE PRECEDING: The
center is composed of an enriched tripod with ram
protomai in a ram's horn above.

Fol. 32; No. 8660. (II) FRAGMENT OF A "CAMPANA"-
TYPE TERRACOTTA RELIEF: SILENUS STANDING TO
RIGHT, with a bowl and a basket of grapes at his feet.
Rome, Museo delle Terme (in the Kircheriano Collec-
tion) (von Rohden-Winnefeld, *Die antiken Terrakotten*
4: 1, 60, fig. 115, after this drawing).

The fragment comes from a composition close to the
"Satyrs Pressing Grapes" and is termed by von Rohden:
"Verwandte, nur unvollständig bekannte Darstellungen."

Fol. 33; No. 8661. MARBLE (OR POSSIBLY TERRA-
COTTA) RELIEF FRAGMENT: RIGHT CENTER OF A
SCENE OF DIONYSOS VISITING THE HOUSE OF IKARIOS.
Probably the fragment in the Hermitage, Leningrad
(Reinach 3: 485, no. 4; Watzinger, *JdI* 61—62: 76, note
1, no. 10, 1946—1947, which is Hauser, no. 12;
Michaelis, *ArchZeit* 7: 66, 1875).

Compare the composition of the relief in the Vatican:
Amelung 1: no. 499, pl. 69; Reinach 3: 363, no. 3; also the
corresponding section of the relief in Naples (Museum
photo no. 8261). Somewhat similar to the fragment drawn
as no. 8494, which Michaelis thought might be Berlin no.
920 (*Beschreibung antiken Skulpturen*, 372 and citation).

Fol. 34; No. 8662. ENRICHED MARBLE BOWL AND
TRIPOD: MEDALLIONS WITH BACCHIC MOTIFS, etc. A
Silenus with a pantheress, and other designs, appear in
the lower area, between the legs. Rome, Palazzo
Barberini (?).

For a similar object, compare Stuart Jones, *The Sculp-
tures of the Palazzo dei Conservatori*, 19, Secondo Portico
no. 9, pl. 8, and the examples cited in connection with no.
11,357.

Fol. 35; No. 8663. (II) "CAMPANA"-TYPE TERRA-
COTTA PLAQUE: SATYR PICKING AND EATING GRAPES.
(The right side is restored.)

See von Rohden-Winnefeld, *Die antiken Terrakotten* 4:
1, 3, 60—65, where this drawing is said to be a misunder-
standing of the "Weinlese" type of Campana relief.

Fol. 36; No. 8664. A VARIANT OF THE PREVIOUS
COMPOSITION: The satyr is merely picking, not eating,
the grapes.

See the references under no. 8663.

Fol. 37; No. 8665. SUPPOSEDLY A "CAMPANA"-TYPE
TERRACOTTA PLAQUE: NEBRIS-CLAD SATYR PLAYING
THE DOUBLE FLUTES (an indistinct end of a cloak ap-
pears beyond the flutes at the right.)

In von Rohden-Winnefeld, *Die antiken Terrakotten* 4:
1, 67, this is published as a probable fragment from a scene
of satyrs treading grapes. Compare, however, the left-hand
portion of the Temple of Vesta relief in the Uffizi (now
divested of its Bacchic and other figures), as drawn by
Giuliano da Sangallo (Huelsen, fol. 66; *idem*, *RM* 7: 285 f.,
1892).

Fol. 38; No. 8666. FRAGMENT OF A BACCHIC RELIEF:
REVELLING SATYR AND MAENAD, PANTHER BELOW AND
BETWEEN. Rome, Villa Torlonia-Albani, no. 948, set
over the doorway and with restorations not seen in this

drawing (Reinach 3: 144, no. 3 and bibliography; *EA*, no. 4651; Michaelis, *ArchZeit* 7: 67, 1875).

Reinach's drawing shows the lower parts and feet of both figures restored, but the upper right corner is as in Dal Pozzo's drawing. Winckelmann (*Monumenti antichi inediti*, fig. 60) shows the relief restored and the panther missing.

Fol. 39; No. 8667. (I) FRAGMENT OF A BACCHIC RELIEF: ARIADNE OR A SLEEPING MAENAD, with a *thyrsos*. London, British Museum (Smith, *Catalogue* 3: 258, no. 2197, fig. 31).

Also drawn as British Museum, Franks, I, Fol. 153; No. 181, with a note on provenience.

Fol. 40; No. 8668. LEFT HALF OF A SMALL RELIEF IN MOLDED ENFRAMEMENT: MAENAD AND PAN MOVING TO RIGHT. Present location unknown.

Fol. 41; No. 8669. RELIEF FRAGMENT: MAENADS REVELLING AFTER THE CHASE. Probably the example now restored and in the Villa Torlonia-Albani (see Reinach 3: 142, no. 2; Zoega 2: nos. 83, or 84, or 106; Michaelis, *ArchZeit* 7: 67, 1875).

Compare Reinach 2: 424, no. 3, for another, fragmentary replica, in Turin.

Fol. 42; No. 8670. RELIEF ON A CIRCULAR ALTAR: MAENADS RETURNED FROM THE CHASE (THE HORAE OF THE SEASONS). Rome, Villa Torlonia-Albani, from the Cesi collection (Helbig, *Führer* 2: 399, no. 1825; Huelsen, *Römische Antikengärten*, 30, no. 116, fig. 24).

Compare no. 8006, which shows a rougher sketch of the same composition, with the first figure placed last.

Other drawings include Basel Sketchbook, fol. 15; Codex Coburgensis, fol. 97, no. 89 (Matz); Codex Berolinensis, nos. 26, 168, 169; Pierre Jacques, fol. 5, *verso*; and Tresham, nos. 239-241.

Fol. 43; No. 8671. (I) SARCOPHAGUS FRONT: BACCHIC REVELS AND SCENES OF THE CHILDHOOD OF DIONYSOS. Boston, Isabella Stewart Gardner Museum, from the Palazzo Farnese in Rome (Reinach 2: 199, no. 1; G. H. Chase, *Greek and Roman Sculpture in American Collections*, 154 f., fig. 185, Cambridge (Mass.), Harvard Univ. Press, 1924; Matz-Duhn, no. 2254; F. Matz (the younger), *Berichte über den VI Internationalen Kongress für Archäologie*, 502 f., pl. 55b, Berlin, 21-26 Aug., 1939).

Also drawn as no. 8024; Codex Coburgensis 485, 148; and BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 48; No. 55. Franks, I, Fol. 25; No. 27 may show the lid.

Fol. 44; No. 8672. (I) A.: THE RIGHT END OF THE PRECEDING: SATYRS AND MAENADS PICKING GRAPES, etc. *Essays in Memory of K. Lehmann*, 361, fig. 9.

B.: THE LEFT END: SATYRS, EROS, SILENUS, INCLUDING A SATYR AND MAENAD ENACTING A SCENE OF DIONYSOS AND ARIADNE.

Fol. 45; No. 8673. (II) RELIEF: A BACCHIC BANQUET, IN A RUSTIC LANDSCAPE. Present location unknown.

Fol. 46; No. 8674. SARCOPHAGUS RELIEF: LION MASKS AMID BACCHIC SCENES, including trees, rustic huts, and a small shrine at the upper left. Vatican, Museo Chiaramonti 180, 4-1926 (Amelung 1: 431 ff., no. 180, pl. 45; Helbig, *Führer* 1: 282 f., no. 370, 4th ed.).

In its present condition this sarcophagus is much worn, weathered, and abraded.

Fol. 47; No. 8675. (II) FRAGMENT OF THE RIGHT OR LEFT END OF A BACCHIC SARCOPHAGUS: PAN WITH MYSTIC SNAKES; SATYR WITH GOAT AND PANTHER. Present location unknown.

Fol. 48; No. 8676. (II) PEDESTAL OR TRIPOD-BASE WITH BACCHIC RELIEFS: FROLICKING PANS, IMITATING ATHLETES. (One Pan has downed another, kicks him, and receives the victor's palm.) Rome, Palazzo Mattei (Matz-Duhn, no. 3667; this side of the base is seen, set behind the balustrade, in German Archaeological Institute photo no. 29.401.).

Fol. 48; No. 8677. (II) ANOTHER, CONCAVE SIDE AND RELIEF OF THE SAME: ENTHRONED DIONYSOS, MAENAD, etc., at an agonistic table.

Fol. 48; No. 8678. THIRD SIDE OF NO. 8676: PANS WRESTLING; A THIRD FIGURE EXTENDS A VICTOR'S PALM.

Fol. 49; No. 8679. SECTION OF THE COVER OF A SARCOPHAGUS: MAENAD, PAN, SATYR, DIONYSIAC SYMBOLS, etc. Naples, Museo Nazionale (Ruesch, *Guida*, 177, no. 740-6606).

A fuller view in two registers appears in the older volume of drawings, as no. 8019.

Fol. 50; No. 8680. (II) SARCOPHAGUS RELIEF: SCENE OF BACCHIC REVELLING, LEADING INTO A PROCESSION GOING TO THE RIGHT. Present location unknown.

Fol. 51; No. 8681. SARCOPHAGUS RELIEF: SCENE OF BACCHIC MERRIMENT, with landscape at the right. Dresden, Albertinum (Reinach 2: 62, no. 1; P. Herrmann, *Verzeichnis der antiken Originalbildwerke*, 72, no. 293, Dresden, Bard, 1925).

Reinach gives the ends, not drawn here, as nos. 2 and 3, and the provenience as from the Albani collection. The Dal Pozzo draughtsman appears to have omitted two figures, a lion (?) and a tree at the right center.

Fol. 52; No. 8682. (II) LEFT FRONT OF A SARCOPHAGUS LID: SATYRS AND A PAN AT A FEAST. A curtain fills the center background, and a satyr feeds the oven at the left. Vatican, Museo Chiaramonti, XLVII-4-1964 (Amelung 1: 395, no. 131, pl. 42; compare Montfaucon 1: 2, pl. 170, after Spon).

This is the left end of the lid of a Bacchic sarcophagus similar to the sarcophagus, Lateran no. 662, which shows satyrs supporting a medallion, and Dionysos and Ariadne from left and right in bigas drawn by centaurs, as its principal relief.

Fol. 53; No. 8683. (II) FRONT PANEL OF A SARCOPHAGUS WITH RELIEFS OF EROTES AND A PAN HARVESTING AND PRESSING GRAPES. Present location unknown.

Compare no. 8701, below, for a parallel to the right front, reversed. There are a number of quite similar sarcophagi in Roman collections: an example in the Museo delle Terme (German Institute, photo no. 1935.131), another in the Museo Profano Lateranense (German Institute, photo no. 1937.1442), and a third in the Palazzo Venezia (German Institute, photo no. 1941.1165).

Fol. 54; No. 8684. TRIANGULAR PEDESTAL WITH BACCHIC RELIEFS AND ENRICHED BASE: SATYR WALKING TO RIGHT, WEARING PANTHER-SKIN AND PLAYING DOUBLE FLUTES. Newby Hall, near Skelton, Yorkshire (Michaelis, *Ancient Marbles in Great Britain*, 525, no. 8; Cavaceppi, *Raccoltà* 3: pl. 53; Huelsen, *Römische Antikengärten*, 60 f., nos. 47 f., in the Vigna Carpi).

Other drawings include Codex Coburgensis, no. 76 (Matz), which is Codex Pighianus, no. 96 (Jahn).

Fol. 55; No. 8685. SECOND SIDE OF THE PRECEDING: MAENAD, WEARING ONLY A CLOAK, REVELS TO RIGHT AND PLAYS A TYMPANON.

The relief of the third side (Michaelis, *loc. cit.*, no. c), a satyr with a pedum and outspread *nebris*, is not drawn here.

Fol. 56; No. 8686. (II) THREE SIDES OF AN ENRICHED PEDESTAL OR BASE: BACCHIC SCENES: SATYR WITH PEDUM, MAENAD WITH TYMPANON. Present location unknown.

See the two following drawings.

Fol. 57; No. 8687. (II*) SECOND SIDE: SATYR REVELLING TO RIGHT, WITH MEDALLION OR OSCILLUM BUST OF THE BEARDED DIONYSOS.

Fol. 58; No. 8688. (II*) THIRD SIDE: MAENAD RUNNING TO LEFT, CARRYING THYRSOS OVER RIGHT SHOULDER.

Other drawings include: (all three sides) Codex Coburgensis, no. 142, 3 (Matz, no. 75).

Fol. 59; No. 8689. TRIANGULAR ORNAMENTAL ALTAR WITH BACCHIC RELIEFS: SILENUS STANDING TO RIGHT, WITH BACCHIC ATTRIBUTES. Broadlands (Hampshire), Collection of Earl Mountbatten of Burma (Michaelis, *Ancient Marbles in Great Britain*, 220, no. 11).

Fol. 60; No. 8690. SECOND SIDE OF THE PREVIOUS: MAENAD REVELLING TO RIGHT, WITH KNIFE AND HALF A FAUN.

Fol. 61; No. 8691. THIRD SIDE OF SAME: FEMALE WITH DISH OF FRUITS; SHE HOLDS A TORCH OVER A FLAMING ALTAR.

Fol. 62; No. 8692. SQUARE CINERARY ALTAR WITH A BACCHIC RELIEF: MAENAD REVELLING TO RIGHT, WITH SEVERED HEAD AND DAGGER. The inscription,

in the name of a freedman of the emperor Trajan (A.D. 98–117), is carved above, within two garlands suspended from bucrania. Florence, Uffizi (Mansuelli, *Galleria degli Uffizi, Le sculture* 1: 214 f., no. 221, fig. 220; *CIL*, VI, no. 29,268; Montfaucon 1: 2, pl. 165, no. 4).

Other drawings include Topham, XII, nos. 89, 90.

Verso: Pen and pencil study of the top of the cinerary altar, with a circular opening for the ashes.

Fol. 63; No. 8693. FUNERARY ALTAR SIMILAR TO THE PREVIOUS. MAENAD WITH THYRSOS AND SMALL TYMPANON, DANCING TO RIGHT. Garlands and bucrania above.

Compare the previous and see P. Romanelli, *Arti* 4: 163 ff., pl. 51, 1941–42.

Fol. 64; No. 8694. SECOND SIDE OF NO. 8693: MAENAD WITH TYMPANON, DANCING TO RIGHT AND LOOKING BACK. Garlands and bucrania above.

Fol. 65; No. 8695. THIRD SIDE OF NO. 8693: MAENAD DANCING TO RIGHT, HOLDING ENDS OF HER DRAPERY IN HER EXTENDED HANDS. Garlands and bucrania above.

The top is enriched with a garland-frieze in pinned double loops and supported by a bucranium at the angle of each corner.

Fol. 66; No. 8696. THE FRONT AND TWO END RELIEFS OF A BACCHIC SARCOPHAGUS: DIONYSOS IN PROCESSION, IN A BIGA DRAWN BY CENTAURS. Naples, Museo Nazionale (Ruesch, *Guida*, no. 598–6693; Photo Anderson, no. 23251: this photograph also shows the Eros in Circus sarcophagus, drawn above as no. 8455 and below as no. 8753).

Other drawings: compare Tresham, no. 329.

Fol. 67; Nos. 8697–8699. A CONTINUOUS SERIES OF STRIP DRAWINGS OF A SARCOPHAGUS LID: A BACCHIC PROCESSION, CONSISTING MAINLY OF ANIMALS. Vatican, Sala degli Animali—used as a statue base (62A–465) beneath the Hellenistic Triton-Nereid group (Amelung 2: 388 ff., no. 228a; Reinach 3: 359, no. 3; Caylus, *Recueil d'antiquité* 3: pl. 58: in the Villa Conti at Frascati).

Compare BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fols. 104; Nos. 110–112; 105; Nos. 113–115.

As drawn in two registers in Reinach, the relief appears in these Dal Pozzo drawings in the following divisions:

8697: The left half of the upper register, including the Pan leading the biga of panthers.

8698: Continued into the lower register, to include all but the head and neck of the camel.

8699: Continuation of the lower register.

Fol. 68; No. 8700. (B) THE RIGHT END OF THE LID OF A BACCHIC SARCOPHAGUS: The angle of the corner is formed by a filleted, young Dionysiac head to right. The start of the relief to the left shows: Satyrs picking grapes from a vine running up from the right and across the top; at the right, a basket laden with grapes and

another suspended from the upper branch of the vine. Rome, Villa Doria-Pamphili, built into a brick wall (*PAPS* 102: 194 f., figs. 1 f., 1958: this drawing and the German Archaeological Institute's photo, no. 7437, of the fragment).

Comparison of drawing and photograph shows how the draughtsman has monumentalized this third century A.D. sculpture, of relatively poor quality.

Fol. 69; No. 8701. (II) SMALL SECTION OF A BACCHIC SARCOPHAGUS FRONT: EROTES GATHERING GRAPES. Present location unknown.

This composition is the exact reversal of the right front of no. 8683. Compare especially Museo delle Terme, no. 708, and for a discussion of this type of sarcophagus, see Cumont, *Le symbolisme funéraire*, 343 and fig. 75.

Binding folios: two sheets watermarked as uniformly through these volumes.

VOLUME VIII (A 47: 162)

(Drawings Numbers 8702–8783)

Two folio binding sheets watermarked as throughout these volumes.

Fol. 1; No. 8702. (II) SARCOPHAGUS RELIEF: ARCHITECTURAL DETAIL WITH PARTIALLY OPENED PORTALS FLANKED BY MUSES AND POETS, etc. Pilasters are on the corners. The scene at the left features the wife (?) with scroll; that at the right centers on the husband as a *palliat* amid his scrolls and scribes. Present location unknown.

Compare the sarcophagus front in the Belvedere of the Vatican, with a generally similar arrangement of composition, figures, portals, and architecture: Amelung 2: 117, no. 48, pl. 13; Cumont, *Le symbolisme funéraire*, 307 f., pl. 30, 2.

Fol. 2; No. 8703. SARCOPHAGUS RELIEF: THE NINE MUSES AND TWO PHILOSOPHER-POETS, near left and right ends. Rome, Palazzo Farnese (Matz-Duhn, no. 3270; Cumont, *Le symbolisme funéraire*, 308 f., pl. 31, 2; A. Fernandez de Aviles, *ArchEspArq* 57: 353, no. 24, fig. 14b, 1944. German Archaeological Institute photo no. 35.637 shows the whole sarcophagus; Photo Anderson no. 17755 shows it as set in the small upper court.).

Also drawn as no. 8079.

Fol. 3; No. 8704. FRONT AND BOTH ENDS OF A SARCOPHAGUS: APOLLO, ATHENA, AND THE NINE MUSES. ON THE LEFT END: SEATED TRAGEDIAN. ON THE RIGHT END: SEATED POET OR PHILOSOPHER. Leningrad, Hermitage.

Other drawings: BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 18; No. 20 (without the restorations present here).

Fol. 4; No. 8705. (II*) RIGHT END OF A LARGE SARCOPHAGUS OF THE MUSES: A PENSIVE POET BETWEEN CALLIOPE AND CLIO. Rome, formerly part of a Renaissance garden-tomb ensemble in the Villa Mattei gardens, and now in the Museo delle Terme. The restored heads, etc. have been removed (Spon, *Miscellanea*, pl. p. 44, 1685, shows the sarcophagus in its setting as a "tomb" in the Villa Gardens; Matz-Duhn, no. 3268; *Monumenta Mattheiana* 3: pls. 16, 17; Reinach 3: 301, no. 3;

R. Paribeni, *Catalogo*, 76 f., no. 80711, fig. 100 and bibliography).

Other drawings include: Wolfegg, fols. 45 *recto*, 46 above (*RM* 16: 237, 1901, gives a list of other drawings).

The ends and long side are also drawn in the older Dal Pozzo volume, as nos. 8080, 8081.

Fol. 5; No. 8706. (II) FRONT OF THE SAME MUSE SARCOPHAGUS: THE MUSES (LEFT TO RIGHT) ERATO, MELPOMENE, EUTERPE, THALIA, TERPSICHORE. See Reinach, *loc. cit.*, no. 1: note the damage to the right arm of Melpomene and the head of Terpsichore since the drawing was made.

Fol. 6; No. 8707. (II) LEFT END OF NO. 8705: A BEARDED MAN BETWEEN URANIA AND POLYHYMNIA. See Reinach, *loc. cit.*, no. 2.

There is a drawing of this end of the sarcophagus by Peter Paul Rubens, now in the Art Institute in Chicago (*Drawings and Oil Sketches by P. P. Rubens from American Collections*, 13, no. 5, pl. 2, Cambridge, Fogg Art Museum, and New York, Pierpont Morgan Library, 1956).

Fol. 7; No. 8708. (II) SARCOPHAGUS RELIEF: THE NINE MUSES AND A YOUNG POET, before a curtained background with masks on pillars, etc. Besides the reader, there is also a female musician with the Muses. Rome, San Paolo fuori le Mura, set in the corner of the Cloister. The front is now completely ruined, from use of the body as a fountain. The lid appears not to belong.

See L'Orange, *JOAI* 39: 75–80, 1952; Cumont, *Le symbolisme funéraire*, 303 f., pl. 28, no. 2; German Archaeological Institute, photo no. 1935.1786.

Fol. 8; No. 8709. OVAL RELIEF: ORPHEUS SEATED AMONG THE BEASTS. Formerly in the Mattei collection and now lost (*Monumenta Mattheiana* 3: pl. 27, no. 2; drawn from there in Reinach 3: 303, no. 1; Vermeule, *European Art and the Classical Past*, 130, fig. 110).

This relief is also seen in an unfinished drawing, no. 8100.

Fol. 9; No. 8710. CONTINUOUS VIEW OF SEVEN FIGURES (OF NINE) FROM THE RELIEFS OF THE MEDICI

VASE: THE JUDGMENT OF THE GREEKS ON AJAX FOR THE SLAYING OF CASSANDRA. Florence, Uffizi (Man-suelli, *Galleria degli Uffizi, Le sculture*, 189 ff., no. 180; Amelung, *Führer*, 79 f., no. 111; Reinach 3: 24, no. 3).

A similar, strip drawing appears as no. 8092; the two sides are drawn as nos. 8315, 8316. Also drawn in a continuous strip as BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 111; No. 123. Tresham, no. 226 ("Cassandra" only).

The popularity of this vase in Neoclassic art is reflected in the multitude of reproductions in all materials and sizes which abound in the sculpture galleries and gardens of English country houses: e.g., Castle Howard, Cobham Hall. There are twin copies in marble on the lawn of the Greek Orthodox Theological Seminary in Brookline, Massachusetts.

Fol. 10; No. 8711. (II) SARCOPHAGUS RELIEF: PYLADES AND ORESTES SLAYING THOAS: A bust of the deceased appears under an aedicula at the left. Parts of this relief are in the Hermitage, Leningrad.

Published by Robert (2: 182 f., pl. 57, no. 170) as the left end of the lid of an Orestes sarcophagus. The part to the right of the aedicula is in the Hermitage, Leningrad. Other fragments of this sarcophagus are scattered about Roman collections, but the whereabouts of the remaining portion drawn here has not been determined.

Fol. 11; No. 8712. SARCOPHAGUS RELIEF: A.: IPHIGENIA ESCAPING WITH THE IMAGE OF ARTEMIS; B.: PYLADES AND ORESTES CAPTIVES, BEFORE IPHIGENIA, PRIESTESS OF DIANA. Present location unknown.

Published by Robert (2: no. 175) as a fragment of an Orestes sarcophagus of the second group and now lost, this drawing in fact shows two fragments of a sarcophagus front rearranged with the right corner at the left end.

A sarcophagus relief in Marseilles is similar to but not identical with the fragment of scene A: Robert 2: no. 174, pl. 58; Reinach 2: 229, no. 7, and further references.

Fol. 12; No. 8713. (II) SARCOPHAGUS RELIEF(S): SERIES OF MYTHOLOGICAL AND OTHER SCENES. LEFT TO RIGHT: HERMES CONDUCTING THE DECEASED TO HADES. ODYSSEUS AND THE SIRENS. HERAKLES AND CERBERUS. A BACCHIC REVEL. THE DANAIDES. Caryatid figures appear on the ends. Present location unknown.

Robert (2: 152 ff., no. 140, pl. 52) publishes this sarcophagus (together with *this drawing*) as now lost, but between 1550 and 1553 in the Vatican Gardens, and known through a number of Renaissance sketches. See Huelsen, *Dosio*, under no. 40, for further references.

Fol. 13; No. 8714. (II) CARVED MARBLE TONDO RELIEF: ODYSSEUS AND THE SIRENS. Present location unknown.

This lost relief appears to be pendant to no. 8609, above, Scylla attacking the ship of Odysseus.

Fol. 14; No. 8715. CONTINUOUS VIEW OF THE FRONT, FLANKED BY THE SHORTER LEFT AND RIGHT ENDS OF THE COLOSSAL "SARCOPHAGUS OF ALEXANDER SEVERUS" (Emperor A.D. 222-235). (CENTER) FRONT PANEL: ACHILLES AT SKYROS. LEFT END: ACHILLES

TAKING LEAVE OF LYCOMEDES AND DEIDAMIA. RIGHT END: ACHILLES ARMING IN THE PRESENCE OF ODYSSEUS. (The reverse shows the chariot of Priam laden with presents, and Priam before Achilles.) Rome, Museo Capitolino (Stuart Jones, *The Sculptures of the Museo Capitolino*, 77 ff., Stanza Terza, no. 1; Robert 2: 35 ff., nos. 25-25c, pls. 14 f.; Strong, *Roman Sculpture*, 316 ff., pl. 98; *idem*, *La scultura romana*, 323 f., fig. 198; Reinach 3: 175 f.; Helbig, *Führer* 1: 424 f., no. 774; D. E. Strong, *Roman Imperial Sculpture*, 101 f., no. 119).

Also drawn in the older Dal Pozzo volume, as nos. 8076-8078, and as BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fols. 98; No. 104; 102; No. 108.

Fol. 15; No. 8716. (II) SARCOPHAGUS RELIEF: MARS VISITING RHEA SILVIA. (Left to right: Sol, Oceanus, Mars, Hypnos, Rhea Silvia, Vulcan, Juno, and Tellus, amid subsidiary figures and an architectural setting.) Rome, Palazzo Mattei (Matz-Duhn, no. 2235; *Monumenta Mattheiana* 3: pl. 32; Robert 3: 2, 228 ff., no. 188, pls. 60 f.; Reinach 3: 291, no. 2; German Institute photo no. 35.1563 shows another, old drawing).

Also drawn as no. 8098, in the older volume, and as BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 80; No. 89.

Fol. 16; No. 8717. SARCOPHAGUS RELIEF: THE MELEAGER MYTH; THE DEATH OF MELEAGER. Rome, Villa Torlonia-Albani (Robert 3: 2, pl. 92, no. 278; Reinach 3: 141, no. 5).

Also drawn in the older volume, as no. 8096, and as BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 117; No. 130, where other drawings are cited.

Fol. 17; No. 8718. SARCOPHAGUS RELIEF: COMBAT OF GREEKS AND TROJANS (?), AND THE BODY OF MELEAGER (?) BORNE IN PROCESSION. Rome, Villa Doria-Pamphili (Robert 3: 2, pl. 94, no. 283; *this*; German Institute photos, nos. 8425, 8336; Winckelmann, *Monumenti antichi inediti*, pl. 88).

This sarcophagus also appears in a pen and ink drawing attributed to Poussin in the Morgan Library, New York (Fairfax Murray, *Catalogue* 3: no. 73).

Verso: (Right end): Study of a head and a filleted wreath, both unfinished. These are perhaps details from the sides of an altar to the Lares. See above, under no. 8281.

Fol. 18; No. 8719. SARCOPHAGUS RELIEF: THE FUNERAL PROCESSION OF MELEAGER. Formerly in Rome, in the Palazzo Barberini (Matz-Duhn, no. 3261).

This drawing is reproduced in a discussion of the sarcophagus, as Robert 3: 2, 349 f., no. 287 *ter*, pl. 96.

The sarcophagus is also drawn in the older volume, as no. 8029, and as BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 94; No. 100, with a note on other drawings.

Fol. 19; No. 8720. SARCOPHAGUS RELIEF: SCENES FROM THE LABORS OF HERCULES. Musei Vaticani, formerly in the Gardens (and now in the Magazine ?) (Robert 3: pl. 31, no. 113 bis, c).

Only a fragment, from the neck of the horse on which the Amazon rides to the right end, remains (compare Robert, *loc. cit.*). This appears to be the lid of a Labors of Hercules sarcophagus (Robert: Second group; Second class) in the Uffizi, and this drawing is evidence for it having been intact in Rome toward the middle of the seventeenth century (Robert 3: 135 ff.). For a wrongly-identified fragment from the right center, see Amelung 1: 830 f., no. 38, pl. 92; also compare 847 f., no. 98, pl. 100.

Fol. 20; No. 8721. (I) REVERSE OF THE GIANT SARCOPHAGUS FROM THE THEATRE OF MARCELLUS: FIVE LABORS OF HERCULES. Rome, Museo Torlonia (see above, under no. 8544, a drawing of the lid, which is also sketched as no. 8062; Reinach 3: 340, no. 2, showing the heads of Herakles restored).

Fol. 21; No. 8722. SARCOPHAGUS RELIEF: FOUR EROTES SUPPORT A HEAVY GARLAND, IN THE CURVES OF WHICH ARE THREE SCENES FROM THE APOLLO-MARSYAS MYTH. Rome, Palazzo Barberini (J. M. C. Toynbee, *The Hadrianic School*, 211, pl. 47, no. 3; Matz-Duhn, no. 3158; Robert 3: 2, pl. 63, no. 196, and an illustration of this drawing; Reinach 3: 158, no. 1; Michaelis, *ArchZeit* 7: 67, 1875).

A rougher drawing is included in the older volume, as no. 8091.

Fol. 22; No. 8723. (II*) THE JUDGMENT OF PARIS AND THE RETURN OF THE DIVINITIES TO MOUNT OLYMPUS. Rome, Villa Medici (Cagianò, *Le antichità di Villa Medici*, 68 f., no. 54; Robert 2: no. 11, pl. 5; Reinach 3: 312, no. 1; Matz-Duhn, no. 3341; K. Scheffold, *Orient, Hellas und Rom*, 169; Vermeule, *European Art and the Classical Past*, 8, fig. 7; D. E. Strong, *Roman Imperial Sculpture*, 99, no. 98).

Compare also BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 20; No. 22. The panel is mounted as the lower of the two large reliefs in the right wing of the garden façade. A free view of some of the figures appears as Wolfegg, fol. 19 (see Bober, *Aspertini* 1: 68 f.).

This drawing appears to have been restored by the artist, with certain free interpretations, rather than the relief further mutilated.

Fol. 23; No. 8724. SARCOPHAGUS RELIEF: THE RAPE OF PERSEPHONE. Ceres approaches from the left, in a biga drawn by serpents. Rome, Palazzo Giustiniani (Robert 3: 3, no. 390; Matz-Duhn, no. 3067; *Galleria Giustiniani* 2: pl. 118; Reinach 3: 254, no. 2; Rizzo, *BullComm* 33: pls. 7, 8, fig. 1, 1905).

The relief has suffered deterioration since the drawing.

Fol. 24; No. 8725. (II) FRAGMENT OF A SARCOPHAGUS RELIEF: A female seated on the ground to the right, before another figure. Four horses' legs are visible at the right. Present location unknown.

This drawing is illustrated in Robert 3: pl. 17, no. 71, as a fragment of an Endymion sarcophagus.

Fol. 25; No. 8726. SARCOPHAGUS RELIEFS: THE FRONT AND TWO SHORT END RELIEFS OF AN ENDYMION SARCOPHAGUS. Rome, Palazzo Farnese, now

very mutilated and with only the center front from just left of the chariot to near the right end remaining (compare German Archaeological Institute photo no. 35.636; Photo Anderson, no. 17755; Robert 3: 90 ff., no. 75 bis, a, b, pl. 19, *this drawing*, which shows the sarcophagus in its original state).

Other drawings include Tresham, nos. 321–322.

Fol. 26; No. 8727. FRAGMENT OF RELIEF FROM AN ENDYMION SARCOPHAGUS: DIANA, A CHARIOT, AND THREE EROTES, etc. Formerly (?) France, Cannes, Villa Faustina (Baron de Courcel) (Robert 3: pl. 12, no. 46 ter, a).

This is one of several fragments of a sarcophagus once in the Farnese collection in Rome. The left front is in Naples (see Robert, *loc. cit.*, 65 f.; Matz-Duhn 3: 292 and under no. 2730).

Dal Pozzo no. 8084, in the older volume, shows the whole front (Robert, no. 46 bis).

Fol. 27; No. 8728. FRONT PANEL OF A CARVED SARCOPHAGUS LID: HELIOS, OCEANUS, DIOSKOUROS, DEMETER, HADES, PERSEPHONE, DIOSKOUROS, SELENE, etc. Rome, San Lorenzo fuori le Mura (Reinach 3: 320, no. 2).

See above, under nos. 8510, 8511, the front and two ends. Other drawings include Tresham, nos. 294–299.

Fol. 28; No. 8729. (II) SARCOPHAGUS FRAGMENT: ENDYMION IN THE ARMS OF MORPHEUS. An Eros, flying from the right, pulls at the sleeping youth's garment. Once Rome, Studio Jerichau, but present location unknown (Matz-Duhn, no. 2730; Robert 3: 65, nos. 46, 46 ter, b).

Fol. 29; No. 8730. SARCOPHAGUS FRAGMENT: ENDYMION IN THE ARMS OF MORPHEUS. Present location unknown; this fragment is similar to but not identical with the previous (published by Robert 3: no. 43, pl. 12, as lost).

This is very close to the corresponding section (the left front) of the Endymion sarcophagus in the Vatican, *Galleria dei Candelabri*, 8–2829 (Lippold 3: 2, 412 ff., pl. 176). Compare also a similar fragment in S. Cosimato.

Fol. 30; No. 8731. CIRCULAR RELIEF: SLAUGHTER OF THE CHILDREN OF NIOBE. Leningrad, Hermitage, from Rome by way of the Campana collection (Reinach 3: 492, no. 3: the figures appear in different order, restored, and there is a central group which would be to the left or right here in the drawing; *EA*, no. 4524, on the Albani plaque; Lippold, *RM* 34: 17–23, especially 18, note 2, 1929, on a correction of the restorations; W.-H. Schuchhardt, *MdI* 1: 95–137, 1948, with bibliography; Michaelis, *ArchZeit* 7: 67, 1875, *this drawing*).

Compare the three figures at the left in a drawing in the older Dal Pozzo volume at Windsor, no. 8094.

Fol. 31; No. 8732. (II) VIEW OF A STATUE OF A SLAIN COMBATANT (A GIANT OR A GAUL ?): A replica in marble of a figure from the famous groups in bronze, dedicated about 200 B.C. by Attalos I on the

Acropolis at Pergamon and Athens. Naples, Museo Nazionale (Ducati, *L'Arte classica*, 512 ff., fig. 634; M. Bieber, *The Sculpture of the Hellenistic Age*, 110, fig. 435, New York, Columbia University Press, 1961).

Fol. 32; No. 8733. (II*) THE SEVERAN HISTORICAL RELIEF IN ROME, PALAZZO SACCHETTI.

See above, under no. 8336, and the references which provide comment on the meaning of restorations or now-missing details seen in this drawing.

Fol. 33; No. 8734. (II) THE RIGHT END OF A SARCOPHAGUS: THE FLAYING OF MARSYAS IN THE PRESENCE OF APOLLO. Present location uncertain.

Published in Robert 3: 2, 266, no. 212, pl. 69, fig. 212 bis, but certainly *not* the sarcophagus in question, for, although frequently guilty of minor distortions, inaccuracies, or restorations, this artist never makes major alterations. See further, Michaelis, *ArchZeit* 7: 67, 1875.

Fol. 34; No. 8735. SARCOPHAGUS RELIEF: GANYMEDE AND THE EAGLE. Present location unknown (see the following) (Robert 2: no. 4, pl. 2, *this*; Reinach 3: 231, no. 2, *this*; Michaelis, *ArchZeit* 7: 67, 1875).

Fourth-century and Hellenistic compositions featuring Ganymede and the Eagle are discussed by R. Herbig, *Ganymed*, 1-9. See also K. M. Phillips, Jr., *ArtB* 42: 243-262, 1960.

Fol. 35; No. 8736. SARCOPHAGUS RELIEF: LEDA AND THE SWAN. Present location unknown; see references under the previous (Reinach 3: 231, no. 3).

Other drawings include Codex Coburgensis, no. 150, which is Codex Pighianus, no. 156. In the cases of 8735 and 8736, the drawings are the principal evidence for the survival of the sarcophagus. Compare the sarcophagus fragment, with Leda and the Swan, in the Palazzo Corsetti.

Verso: (of nos. 8735 and 8736 joined): Pencil sketch of the front of a Muse sarcophagus.

The sarcophagus represented is that from the Mattei collection: Reinach 3: 300, no. 2; Matz-Duhn, no. 3278; *Monumenta Mattheiana* 3: pl. 49, no. 2. The poet seated in the center is not drawn.

Fol. 36; No. 8737. (II) SARCOPHAGUS RELIEF (?): SEVEN FIGURES CLAD IN TRAVELING COSTUME, LOOKING OR WALKING TO THE RIGHT. Rome, Palazzo Mattei, built into the courtyard wall. There are a number of differences due to restoration of the actual piece. (See German Archaeological Institute, photo no. 2848; *Monumenta Mattheiana* 3: pl. 26, fig. 1.)

Fol. 37; No. 8738. (II) CONTINUOUS VIEW OF THE FRIEZE OF A CIRCULAR PUTEAL: ELEUSINIAN DIVINITIES AND THE HORAE. Rome, Villa Torlonia-Albani (see above, under *EA* no. 8524).

Fol. 38; No. 8739. CENTRAL SECTION OF THE SCENES IN RELIEF ON THE BASE OR PLINTH OF THE STATUE OF FATHER TIBER: Small cargo boats being pulled and loaded, etc. on the upper reaches of the Tiber. Paris, Louvre (no. 593).

See Reinach, *Répertoire de la statuaire* 1: 68; J. Le Gall, *Recherches sur le culte du Tibre*, pls. IV f., Paris, Université de Paris, 1953. Also Casson, *JRS* 55: pl. II, 1965.

Other drawings include BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 137; No. 154 B. The whole statue was drawn circa 1550 to 1553 in the Belvedere of the Vatican, in Cambridge, fol. 19 (Michaelis, *JdI* 7: 96, 1892; Bober, *Aspertini* 1: 61). See further, Ladendorf, *Antikenstudium*, 171. Also H. von Hülsen, *Römische Funde*, 55 f., Göttingen, Musterschmidt-Verlag, 1960.

The section shown in no. 8739 is on the rear of the plinth and does not include the quite abraded left end (viewed from the rear of the statue) and the right rear corner (beyond the right end of this strip) which is restored.

The Tiber was found in January 1512, in the Pontificate of Julius II (1503-1513) in the same location as the Vatican Nile (see the following) and was immediately transported to the Vatican. The two statues evidently belonged to the decoration of the neighboring Isis Temple of the Campus Martius.

Fol. 39; No. 8740. SCENES IN RELIEF ON THE BASE OR PLINTH OF THE STATUE OF THE RECLINING NILE: NILOTIC SCENES. Pygmies in boats, hippopotami, crocodiles, etc., in reed and water setting. Vatican, Braccio Nuovo (*BrBr*, no. 196; Amelung 1: 124, no. 109, pl. 18, 914; 2: 774; Helbig, *Führer* 1: 25 ff., no. 34). An outline drawing of the reliefs in two registers may be studied in Reinach, *Répertoire de la statuaire* 1: 431, no. 5.)

Reinach-Clarac illustrates a number of parallels for the river god.

The drawing shows the right end of the upper and the left end or half of the lower register. The figure and reliefs are also drawn in the older Dal Pozzo volume as no. 8112.

This statue seems to have been found during the time of Pope Leo X (1513) near the Church of S. Maria sopra Minerva and to have been placed in the Belvedere Garden (*JdI* 5: 24, 1890). Under Clement XIV (1769-1774), the Nile was restored by Gaspare Sibilla. For the other drawings, before and after restoration, see Bober, *Aspertini*, 59.

Fol. 40; No. 8741. RELIEF FROM THE LID OF A SARCOPHAGUS: Reclining personifications (Horae) and Erotes reaching for seasonal baskets on the left knees of the former. Vatican, Museo Chiaramonti, L, no. 1-2012 (the river god masks to the left and right have been omitted in the drawing).

For the left half, compare a relief in the Louvre: Reinach, *Répertoire de la statuaire* 1: 72, no. (94). There is a similar lid walled up in the Loggia of the Palazzo Mattei (German Institute, photo no. 3071; Museo Nazionale Romano, photo no. 1046, 1043), and another version of the composition is on a lid in the Museo delle Terme (Museo Nazionale, no. 67,605; photo no. 1750). For the general type, see G. M. A. Hanfmann, *The Season Sarcophagus in Dumbarton Oaks* 2: 170 f.

Fol. 41; No. 8742. (II) FOUR RELIEFS SET INTO THE GARDEN FAÇADE OF THE VILLA MEDICI, ROME:

A.: VIRTUS, SOLDIER, KNEELING CITY, AND FIGURE INSCRIBING VOTIS X/ET XX. See Matz-Duhn, nos. 3520 f.; Michaelis, *JdI* 6: 231, no. 67, 1891.

B.: APOLLO AND ARTEMIS FACING. See Reinach 3: 308, no. 4; Matz-Duhn, no. 3525.

C.: HISTORICAL RELIEF, PASTICCIO AND RELATED TO A. See Reinach 3: 312, no. 3; Matz-Duhn, no. 3520.

D.: RELIEF PASTICCIO: Group of a *palliat* with head of Septimius Severus attached and a female figure resembling a type identified with Athena. See Matz-Duhn, no. 4083.

For the four reliefs, see Cagiano, *Le antichità di Villa Medici*, 48 ff., 16 and 22, etc.

Other drawings include Codex Coburgensis, 465, 27; Codex Pighianus, 38 (A). In a drawing in the Francisco de Hollanda sketchbook in the Escorial in Spain, the right wall of the statue garden of the Valle-Capranica collection is shown with reliefs A and C walled up between B (?) and an Ara Pacis relief (fol. 54, *recto*: P. G. Hueber, in *RM* 26: 307 f., fig. 8, 1911). See also, now, the fragment of historical relief, perhaps from the Ara Pietatis Augustae, at Hever Castle in Kent: *The Connoisseur* 158: 216, fig. 9, April, 1965.

Fol. 42; No. 8743. SARCOPHAGUS LID: SHEPHERD MILKING A GOAT, IN A RUSTIC SETTING; HUT AND LANDSCAPE AT THE RIGHT. Rome, Palazzo Corsetti, let into the courtyard wall.

Fol. 43; No. 8744. (II) FUNERARY (?) OR DECORATIVE RELIEF: THREE ROMAN HUNTING SCENES. See the following.

If from a circular cinerarium, as the following drawing might indicate, then the enrichment parallels a circular cinerary urn in the Museo Capitolino, with a battle-scene between Romans and barbarians (Stuart Jones, *The Sculptures of the Museo Capitolino*, 57, no. 16, pl. 11, wrongly labeled no. 17).

Fol. 43; No. 8745. (II) A CIRCULAR URN (OR PUTEAL) WITH FILLET MOLDINGS TOP AND BOTTOM.

This is perhaps the surface from which the previous drawing is taken.

Fol. 44; No. 8746. (II) RELIEF: COMBAT OF GLADIATORS AND BEASTS. Rome, Torlonia Collection (Villa Torlonia in Via Nomentana), from the Theatre of Marcellus and the Palazzo Orsini a Monte Savello (Matz-Duhn, no. 3510; Reinach 3: 346, no. 2; V. Cianfarani, *BullMusImp* 13: 165 f., plate, 1942).

Other drawings include: Ursinus (Cod. Vat. Lat. 3439), fols. 66, 57; Codex Berolinensis, fol. 80, no. 183 (Huelsen, *Dosio*, 38, no. 183); Pierre Jacques (Reinach, *Album*, pl. 19). Compare no. 8448, above, which includes part of this. (NOTE: the figure at the extreme left and the "Theatre of Marcellus" in the background do not appear in no. 8746.)

Fol. 45; No. 8747. SARCOPHAGUS RELIEF: THE RIGHT END OF A STRIATED PANEL SARCOPHAGUS. LION TEARING A BOAR, TRAINER BEHIND. Present location uncertain.

For the type, compare Reinach 3: 348, no. 1 (Torlonia), but this particular sarcophagus appears to be an example recorded in the Palazzo Aldobrandini (Reinach 3: 156, no. 2; Matz-Duhn, no. 2647). There are, needless to say, many similar sarcophagus ends: see *JHS* 20: pl. 9 f., 1900; Amelung 1: 245 f., 285; Ashmole, *A Catalogue of the*

Ancient Marbles at Ince Blundell Hall, 101; and under no. 8748.

Other drawings include Tresham, no. 379 (left end), and under no. 381, where this drawing is cited.

Verso: There appears a sketch of what may well be the other end of the same sarcophagus.

Fol. 46; No. 8748. (II*) THE LEFT HALF OF A LARGE, OVAL, STRIGILAR SARCOPHAGUS WITH MOST OF THE LID REMAINING: A lion, guided by his trainer, tears at an antelope. The lid shows half-figure busts of the deceased couple flanked by the seasons, etc. Rome, Torlonia Collection (*Museo Torlonia*, no. 417): Villa Torlonia in Via Nomentana, but the lid is missing and the right end restored (G. Rodenwaldt, *Critica d'Arte* 5: 226, fig. 1, 1936: this drawing; German Archaeological Institute, photos nos. 31.957, 36.86, and 36.92).

Other drawings include Tresham, no. 380, and the sarcophagus is mentioned in Aldrovandi's itinerary of 1556 (p. 233).

The lid is (or was) an outstanding example of an unusual seasonal type. This lid must have vanished between about 1640 and 1675, for the sarcophagus with a different lid or no lid at all appears in "Antique Monuments in a Park" by Dirk van Bergen of Haarlem (*circa* 1645-1689). The painting is no. 330 in the Dulwich Picture Gallery (*The Third Annual Wedgwood International Seminar*, 60, fig. 1, Boston, Museum of Fine Arts, 1958). In "Sepulchral Chamber," a colored drawing by C. L. Clérissseau, done 1773 and now in Sir John Soane's Museum, the Torlonia sarcophagus is seen with an alien, inscribed lid, in the right foreground. The sarcophagus was formerly in the courtyard of the Palazzo Savelli.

Fol. 47; No. 8749. (II*) SARCOPHAGUS RELIEF: AN IMPERATORIAL LION HUNT ASSISTED BY DIVINITIES, etc. Rome, Palazzo Mattei (see above, under no. 8457).

Fol. 48; No. 8750. FRAGMENT OR SECTION OF A FUNERARY RELIEF: CHARIOT RACE AND GAMES: Three figures start the race; a quadriga gallops to the right; and at the right appear the rear halves of horses, a horseman, and a fallen charioteer (?). Vatican Magazine (Kaschnitz-Weinberg, *Sculpture del Magazzino del Museo Vaticano*, 188 f., no. 416, pl. 76; Montfaucon 3: 2, pl. 161; Bartoli, *Admiranda Rom. Antiq.*, pl. 23).

When drawn for Dal Pozzo, this relief was probably as later listed, "in aedibus Barberinis."

Fol. 49; No. 8751. FRAGMENT OF SARCOPHAGUS RELIEF: CHARIOT RACE AND RELATED SCENES IN THE CIRCUS. Vatican, Rotonda, no. 250—let into the base of the Hera, 546-249. It comes from the Barberini collection (Lippold 3: 1, 128-130, no. 546a).

The left end with the meta is now gone.

Fol. 50; No. 8752. SARCOPHAGUS RELIEF: CHARIOT RACE IN THE CIRCUS MAXIMUS, ROME. The figures are charioteers not Cupids, and a view of the *spina* fills the background. Vatican, now Salla della Biga, 21-2358 (Amelung 1: 181 ff., no. 21, pl. 24, then in the Galleria Lapidaria; Gusman, *L'Art décoratif*, pl. 151).

Also drawn as no. 8051. For the subject, compare Smith, British Museum, *Catalogue* 3: 329, no. 2318; Reinach 2: 500, no. 1.

Fol. 51; No. 8753. CHARIOT RACE OF CUPIDS IN THE CIRCUS: The contest is set before an extremely detailed view of the Spina of the Circus. Naples, Museo Nazionale (see above, as no. 8455).

For the subject, compare also Reinach 3: 368 f.

Fol. 52; No. 8754. (II) TERRACOTTA FUNERARY RELIEF OF THE ARCHITECTURAL TYPE: CHARIOTEER RACING IN THE CIRCUS. The small plaque at the top center is inscribed ANNIAE/ARESCVRA. Probably London, British Museum (von Rohden-Winnefeld, *Die antiken Terrakotten* 4: 1, 136: probably one of the two examples mentioned by Bellori (*CIL*, XV, no. 2541, 1), one of which passed to Piranesi (as *Vasi, Candelabri e Cippi*, the last plate) and is now in the British Museum).

Compare also the example in Paris: Reinach 2: 296, no. 3.

Fol. 53; No. 8755. (II) TERRACOTTA FUNERARY RELIEF, "CAMPANA" TYPE: FALL OF A CHARIOTEER IN THE CIRCUS. This relief is pendant to the previous. Vienna, Hofmuseum (von Rohden-Winnefeld 4: 1, 3, etc.; 4: 2, pl. 84).

Fol. 54; No. 8756. TERRACOTTA FUNERARY RELIEF OF THE ARCHITECTURAL ("CAMPANA") TYPE: VICTORY FLYING TO LEFT WITH WREATH AND PALM. The base of the Spina at the left is inscribed, VALES, on a plaque. Dresden (von Rohden-Winnefeld 4: 1, 194: only a small fragment remains; *CIL*, XV, no. 2553, 4).

This is probably from the same monument as the two previous. All three drawings bear the same Dal Pozzo number, 325.

Fol. 55; No. 8757. (II) SECTION OF A SARCOPHAGUS RELIEF, BROKEN ON BOTH ENDS: There are three male figures, two talking, and one walking to the right, with circus and gladiatorial equipment. Present location unknown.

Fol. 56; No. 8758. FRONT OF A CHILD'S SARCOPHAGUS: CHILDREN PLAYING BALL GAMES BETWEEN PILLARS OR PILASTERED WALLS. Paris, Louvre, no. 99: the left end with the pillar is not present in the relief in its actual condition. The relief comes from the Palazzo Mattei (*Monumenta Mattheiana* 3: pl. 36, no. 1) and the Campana collection in 1863 (Reinach 2: 288, no. 1). There is a Neoclassic copy in the collection from Ince Blundell Hall (Michaelis, *Ancient Marbles in Great Britain*, 382, no. 247a).

Also drawn as BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 119; No. 132.

Fol. 57; No. 8759. (II) FRONT OF A CHILD'S SARCOPHAGUS: YOUNG BOYS PLAYING GAMES. The two in the left center are quarreling. Present location unknown.

Compare Vatican, Museo Chiaramonti, VII-21-1303, for a small (child's) sarcophagus with a parallel composition.

Fol. 58; No. 8760. (II) SARCOPHAGUS FRONT: YOUNG BOYS PLAYING GAMES (similar to but not identical with the preceding). Present location unknown.

A number of figures have lost their arms or hands and wrists. The right front of the relief was cracked across.

Fol. 59; No. 8761. (MUTILATED) FUNERARY STELE OF A CHILD: AN INFANT SEATED IN THE CURVED PEDIMENT. The inscription reads: PRIMITIVOS / VERNA/V·A·II·D·X. Present location unknown.

Fol. 60; No. 8762. (II) FRAGMENT OF A SARCOPHAGUS RELIEF: CHILDREN ROLLING DISCS IN THE CIRCUS. AT THE LEFT, META WITH TWIN POSTS. Present location unknown.

For a full view of the type, see above, no. 8405. This is perhaps the lid of a sarcophagus rather than the left front of the body.

Fol. 61; No. 8763. FRAGMENT OF A CHILD'S SARCOPHAGUS (OR A SARCOPHAGUS LID): EROTES ROLLING HOOPS IN THE CIRCUS, META AT THE RIGHT. (Compare the previous.) Vatican, Museo Chiaramonti, XLVII, no. 27-1988 (Amelung 1: 451, no. 205, pl. 46; compare also German Archaeological Institute, photo no. 38.125, for another parallel).

Fol. 62; No. 8764. VIEW OF THE RELIEFS ON THREE SIDES OF A CINERARY URN: CUPIDS CONTESTING, etc. Liverpool, City Museums, from Ince Blundell Hall (Ashmole, *A Catalogue of the Ancient Marbles at Ince Blundell Hall*, 113, no. 355, pl. 50; Michaelis, *Ancient Marbles in Great Britain*, 406 f., no. 355).

Fol. 63; No. 8765. (II) SARCOPHAGUS RELIEF: CHILDREN AS ATHLETES IN A GYMNASIUM SETTING. Present location unknown.

Compare G. Kaschnitz-Weinberg, *Sculture del Magazzino del Museo Vaticano*, no. 490 and the numerous references cited.

Fol. 63; No. 8766. (II) SARCOPHAGUS RELIEF: CHILDREN DRIVING LION BIGAE LEAPING TOWARD A CENTRAL COLUMN. This is probably the reverse of the previous sarcophagus.

Once in the Giustiniani collection: see *Galleria Giustiniani* 2: pl. 124. An identical composition appears on a sarcophagus repieced from fragments and in the Museo Pretestato, Rome (German Institute photo, no. 38.665).

Fol. 64; No. 8767. (II) SARCOPHAGUS FRONT: CHILD-LIKE EROTES AMID DIONYSIAC DELIGHTS. Rome, Palazzo Mattei (Reinach 3: 295, no. 3; Matz-Duhn, no. 2755; *Monumenta Mattheiana* 3: pl. 47, no. 1; photo Soprintendenza no. 1042).

The left end is not drawn. Other drawings include Wolfegg, fol. 48 *recto*, below (b): "in santo paolo." Compare the following which incorporates many of the same motifs.

Fol. 65(a.); No. 8768. SARCOPHAGUS RELIEF: EROTES IN DIONYSIAC GAMES AND REVELS. Rome, Villa Torlonia-Albani, set in the garden wall outside the Leda Gallery and quite worn. The relief was formerly in the Palazzo Giustiniani (Helbig, *Führer* 2: 446 f., no. 1907; older edition: 63, no. 869; Reinach 3: 138, no. 1; *Galleria Giustiniani* 2: pl. 128).

Other drawings include Codex Pighianus, no. 189 (*Berichte d. sächs. Ges. d. Wiss.*, 219, 1868).

Fol. 65(b.); No. 8769. THE LEFT AND RIGHT ENDS OF THE PRECEDING SARCOPHAGUS.

Fol. 66; No. 8770. SARCOPHAGUS RELIEF: BACCHIC EROTES, moving in procession to the right. The central group crowns a terminal figure. Vatican, Museo Chiaramonti XLVI, 23-1535 (Amelung 1: 310 f., no. 1, cites this drawing).

Other drawings include Codex Pighianus, fol. 343 (Jahn, no. 192); Pierre Jacques (Reinach, *Album*, 115, pl. 6 bis).

The relief was probably found in Trastevere and was later in the Palazzo Lancelotti.

Fol. 67; No. 8771. FRAGMENT OF A SARCOPHAGUS RELIEF: EROTES IN NILOTIC REVELRY. Vatican, Museo Chiaramonti, 25-1280, where the left front has been pared down and has a new section attached. See Amelung 1: 771 f., no. 678, pl. 82. This drawing is cited in Matz-Duhn 3: 293, under no. 2876, as perhaps the Palazzo Corsetti fragment (still in the staircase), but it is clearly the main part of the Vatican ensemble of two, separate sarcophagus fragments.

Other drawings include BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 96; No. 102.

Fol. 68; No. 8772. (II) DETAIL OF THE SCULPTURE BENEATH THE MEDALLION IN THE FRONT, CENTER OF A SARCOPHAGUS OR SIMILAR MONUMENT OF FUNERARY NATURE: EROTES (WINGLESS) CONDUCTING A COCK FIGHT.

There are many comparisons for the motif, and for the similar location of such scenes. Compare the scene beneath the medallion bust on a sarcophagus showing genii and youths sacrificing, in the Louvre (Reinach, *Répertoire de la statuaire* 1: 79, no. 3), a sarcophagus of the type of no. 8291, above. See also Reinach, *op. cit.*, 88, no. 1, for the composition separately; and Ny Carlsberg Glyptotek, Copenhagen, no. 788b, pl. 13 (F. Poulsen, *Catalogue*); Wilpert 2: pl. 267, no. 2. Other parallels exist on a mutilated season sarcophagus in the Antiquarium Comunale (Hanfmann, *The Season Sarcophagus in Dumbarton Oaks* 2: no. 499, fig. 74; Matz-Duhn 2: no. 3021) and a striated, medallion sarcophagus in the cloister of S. Paolo fuori le Mura, with seasonal genii on the corners (Hanfmann, *op. cit.* 2: 189, no. A-27; Matz-Duhn 2: no. 2602).

Fol. 69; No. 8773. FRAGMENT OF FUNERARY RELIEF (A SARCOPHAGUS LID RESTORED AS A RELIEF PLAQUE): PARADE OF AN EROS CHARIOTEER. Switzerland, Musée Historique de Lausanne (Cumont, *Recherches sur le symbolisme funéraire des Romains*, 463 f., fig. 98: the bit beyond the break is, as Cumont thought, restored).

That this is the left front of a sarcophagus lid can be seen by comparison with the complete lid in Berlin: *Beschreibung der antiken Skulpturen*, 348, no. 870.

Fol. 70(a.); No. 8774. (II) FRONT OF A SARCOPHAGUS: EROTES ENACTING THE DEATH OF MELEAGER. Present location unknown (see above, under no. 8452, where the front is also drawn).

The ends are drawn as no. 8775. Compare the fragment of this type in the center of the small frieze in the right wing of the garden façade of the Villa Medici (Cagiano, *Le antichità di Villa Medici*, 76, no. 66, pl. 34) and the sarcophagus relief in the Louvre (Reinach, *Répertoire de la statuaire* 1: 77, no. 3).

Fol. 70(b.); No. 8775. (II) ENDS OF THE SARCOPHAGUS DRAWN AS THE PREVIOUS. RIGHT: EROS MOURNING AT THE TOMB. LEFT: EROS-MELEAGER SETTING FORTH.

For the right end, compare the end of a similar sarcophagus drawn in Wolfegg, fol. 46, above (d.), where this drawing is cited for comparison.

Fol. 71; No. 8776. (II) SECTION OF A SARCOPHAGUS RELIEF: EROTES CAPTURING A LION, which they are tying by the hindlegs with a rope. Rome, Villa Doria-Pamphili (Matz-Duhn, no. 2801).

The subject is perhaps another version of the composition known from several mosaics—*Bacchoi* with an intoxicated lion (see D. Costa, *RA* 39: 170-179, 1952), although the frieze from the theatre at Ephesus shows that Eroses actually hunt lions (Reinach 1: 146, no. 1). This latter subject goes back at least to Etruscan mirrors, as the example in the Villa Giulia demonstrates (Giglioli, *L'Arte etrusca*, pl. 304, no. 5).

Fol. 72; No. 8777. SARCOPHAGUS RELIEF: EROTES IN THE VINEYARD, ENGAGED IN HARVESTING AND RIDING ANIMALS OR BIRDS. Rome, San Lorenzo fuori le Mura (?).

This drawing may represent a loose, more plastic rendering of the example now set within the pronaos or portico of the church. For the differences in details and the figures omitted, compare Ducati, *L'Arte in Roma*, pl. 195; Rodenwaldt, *JdI* 45: 116 ff., 1930; German Archaeological Institute, photos nos. 31.2959 or 1538; Photo Alinari, no. 48.864. There are fragments of other sarcophagi of this type, as compare the example walled up in the courtyard of the Palazzo Rondanini on the Corso.

Fol. 73; No. 8778. GRAECO-ROMAN RELIEF IN THE HELLENISTIC STYLE: AN OLD WOMAN, AND A SATYR, etc., on a low, rocky landscape. Naples, Museo Nazionale (Reinach 3: 94, no. 2; Ruesch, *Guida*, no. 576; Schreiber, *Die hellenistischen Reliefbilder*, pl. 80; Spinazzola, *Le arti decorative*, pl. 76).

Fol. 74; No. 8779. (II) LEFT HALF (BEYOND THE INSCRIPTION PLATE VISIBLE AT THE RIGHT) OF THE LID (OR FRONT PANEL) OF A SARCOPHAGUS: PEASANTS GOING TO MARKET, with produce, team of oxen, and dog.

Compare, very generally, the Bacchic *vendage* scene in the Louvre (no. 282—MA 284, and 1600: Reinach, *Réper-*

toire de la statuaire 1: 33, no. 1), and, for this type of sarcophagus lid, an example at Liverpool from Ince Blundell Hall (Ashmole, *A Catalogue of the Ancient Marbles at Ince Blundell Hall*, 111, no. 307, pl. 48).

There follows a blank folio watermarked with the usual "kneeling saint."

Fol. 75; No. 8780. SARCOPHAGUS RELIEF: VULCAN FORGING THE ARMS OF ACHILLES. Rome, Museo Capitolino, Fauno 30 (Stuart Jones, *The Sculptures of the Museo Capitolino*, 332 f., pl. 83 and full bibliography of old drawings; Robert 2: 54, no. 43, pl. 21; Reinach 3: 177, no. 4; A. Giuliano, *ArchCl* 14: 240 ff., 1962).

Also drawn in the older volume as no. 8056 and as BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 4; No. 4 (two scenes on the left only).

Fol. 76; No. 8781. RELIEF FRAGMENT (FROM A SARCOPHAGUS LID ?): ATHLETES EXERCISING; TERMINAL FIGURE AT THE LEFT REAR. (The term and the pole mark the starting point of the footrace; the draped figure at the right is the starter.) The relief is now lost; in the middle of the sixteenth century it was *retro Belvedere* (O. Kern, *RM* 5: 150 ff., especially 154 f., pl. 7, 1890).

See above, under no. 8450, perhaps a fragment of the same relief, for other drawings. Compare also the frag-

ment in the Lateran (Kern, *op. cit.*, 156, photo) which shows a parallel composition reversed.

Fol. 77; No. 8782. *Pasticcio* OF SARCOPHAGUS FRAGMENTS SET IN AN ARTIFICIAL BACKGROUND. Rome, Villa Medici (see Cagianò, *Le antichità di Villa Medici*, 67 f., no. 52).

B. (RIGHT FOREGROUND): BATTLE OF THE GREEKS AND AMAZONS. The relief is now further deteriorated (compare Robert 2: no. 103, pl. 43; Reinach 3: 308, no. 2).

This *pasticcio*, together with the background drawn here, is mounted as the lower of the large panels in the right wing of the garden façade.

Fol. 78; No. 8783. SARCOPHAGUS RELIEF: THE DIOSKOUROI CARRYING OFF THE LEUKIPPIDES. There are garland-bearing Victories on the corners; the ends show the marriage of the Leukippides with the Dioskouroi. Florence, Uffizi (Reinach 3: 33, no. 1; 2 and 3 are the ends; Amelung, *Führer*, no. 27; Robert 3: 2, no. 180, pl. 57; Mansuelli, *Galleria degli Uffizi, Le sculpture* 1: 234 f., no. 252, with list of other drawings).

The sarcophagus is also drawn as nos. 8118 (Robert, no. 180a) and 8128 (Robert, no. 180) in the *Museum Charitaceum*.

Binding folios: the two sheets are watermarked as uniformly throughout these volumes.

VOLUME IX (A 48: 163)

(Drawings Numbers 8784–8860)

Two folio binding sheets watermarked as throughout these volumes.

Fols. 1–6; Nos. 8784–8789. THE RELIEFS ON THE BASES OF THE TWO MARBLE CANDELABRA, KNOWN AS THE "BARBERINI CANDELABRA." Vatican, Galleria delle Statue (Reinach 3: 395 f.; Amelung 2: 627 ff., nos. 413, 412, pls. 60, 61; Helbig, *Führer* 1: 134 f., nos. 206 f.; P. Gusman, *La villa d'Hadrien près de Tivoli*, 134, Paris, Hachette, 1908; *idem*, *L'Art décoratif de Rome*, pl. 119, Paris, Librairie Centrale d'Art, 1908–1914; H. Winnefeld, *Die Villa des Hadrian bei Tivoli*, 152, Berlin, G. Reimer, 1895).

Found in the Villa of Hadrian (1630) and at one time in the Palazzo Barberini, these two candelabra were celebrated in the Neoclassic period. At least three sets of casts of these reliefs decorate the walls of Sir John Soane's Museum, London, and another set is built into the walls either side of the entrance to Henry Holland's Sculpture Gallery at Woburn Abbey.

Fol. 1; No. 8784. ZEUS (Amelung, no. 413).

Fol. 2; No. 8785. HERA (Amelung, no. 413).

Fol. 3; No. 8786. ARES (Amelung, no. 412).

Fol. 4; No. 8787. ATHENA (Amelung, no. 412).

Fol. 5; No. 8788. (II) HERMES (Amelung, no. 413).

Fol. 6; No. 8789. APHRODITE (Once called Kore or Persephone: Amelung, no. 412).

Fol. 7; No. 8790. RELIEF FRAGMENT: ATHENA MARCHING TO THE LEFT, an Archaistic figure in long dress with reversed spear and long, crested helmet. Present location unknown.

Compare the extreme right figure, Athena, on a circular puteal from the Villa Albani and now in the Museo Capitolino (references above, under no. 8304; Reinach 3: 202, nos. 1, 2). Here the figure and the direction of the spear are reversed. Compare also the similar figure of Athena on a fragment of a relief in the Cleveland Museum (Inv. no. 348.15; German Archaeological Institute, photo, 1933; Cleveland, *Catalogue of the Inaugural Exhibition*, 4, pl. 245, 1916).

Fol. 8; No. 8791. (A) BODY OF THE STATUE OF A *Togatus*, shown with the head, right arm, and feet missing. The arrangement of the toga follows a fashion in vogue from Philippus Arabus (A.D. 244–249) to the end of the century. Rome, Palazzo Barberini, on the staircase and now restored (*EA*, no. 2929;

Reinach, *Répertoire de la statuaire* 6: 139, no. 8, text confused with no. 7; Matz-Duhn, no. 1276).

Nos. 8792 and 8793 show other views of this figure, all before restoration. A separate, Flavian head has been attached, and the right lower arm is restored with a patera in the hand. The left index finger is also new.

Fol. 9; No. 8792. VIEW OF THE RIGHT SIDE OF THE PREVIOUS, WITH A *Scrinium* AS SUPPORT BESIDE AND BEHIND.

Fol. 10; No. 8793. VIEW OF THE REAR OF NO. 8791, SHOWING A FULL VIEW OF THE *Scrinium*.

Fol. 11; No. 8794. STATUE OF A YOUTHFUL *Togatus* WEARING A *Bulla* SUSPENDED ABOUT HIS NECK: THE FEATURES ARE OF A YOUTH CONTEMPORARY WITH THE YOUNG TITUS OR BRITANNICUS. Vatican, in the niche outside the Cortile della Pigna and at the entrance to the Musei, and numbered 162.

Compare Montfaucon 3: 1, pl. 5, 37; also Reinach, *Répertoire de la statuaire* 1: 556, no. 6 (Turin).

An enlarged view of the *bullæ* appears at the upper right.

Fol. 12; No. 8795. (II) THREE STUDIES OF HEADLESS, FULLY DRAPED STATUES OF FEMALES.

For the first compare Reinach, *Répertoire de la statuaire* 1: 601, no. 3. The drapery type of the third parallels that of a figure from the end of the sarcophagus of the Mourning Women, in Istanbul: G. M. A. Richter, *The Sculpture and Sculptors of the Greeks*, 450, fig. 316c.

Fol. 13; No. 8796. TWO STUDIES AS THE PREVIOUS: The types of the drapery as well as the appearance of size in drawing suggest Hellenistic-type terracotta figures.

Fol. 14; No. 8797. TWO STATUETTES OF FEMALES: The figures and their representation suggest Graeco-Italian terracotta votive figurines.

A.: FULLY DRAPED AND VEILED FEMALE ON A PLINTH.
B.: VEILED AND HALF-DRAPED FEMALE FIGURE.

Fol. 15; No. 8798. (A) STUDY OF A STATUE OF NIKE OR VICTORIA, headless and with the right arm, left hand missing. Berlin, Staatliche Museen.

There are two (restored) statues of this type in Berlin: C. Blümel, *Katalog der Sammlung antiker Skulpturen* 4: 42 ff., Berlin, H. Schoetz, 1931. They have been connected by Schrader (*JdI* 56: 32 ff., 1941) with the statue on the hand of Pheidias' Zeus at Olympia. The pair appear in their restored condition in Cavaceppi, *Raccoltà* 3: pls. 3, 4. There are, however, also three other statues of the same group, one in similar condition in the Ashmolean Museum, Oxford (from Bignor Park) and another in the Musée Jacquemart André in Paris. A third, in the Wellcome Historical Medical Museum in London, is complete: see *AJA* 63: 332 f., pl. 78, fig. 2, 1959, and further bibliography on the group.

Fol. 16; No. 8799. STATUE OF THE SCYTHIAN SLAVE PREPARING TO FLAY MARSYAS: ROMAN COPY OF A PERGAMENE, HELLENISTIC BRONZE. Florence, Tribuna of the Uffizi Gallery (Mansuelli, *Galleria degli Uffizi, Le sculpture* 1: 84 ff., no. 55; Amelung, *Führer*, 47 ff.,

no. 68; *BrBr*, pl. 425; Bieber, *The Sculpture of the Hellenistic Age*, 111, figs. 441 f., New York, 1961).

Mansuelli gives a list of drawings, including this; see also Ladendorff, *Antikenstudium*, 169.

Fol. 17; No. 8800. STATUE OF A DRAPED FEMALE REPRESENTED AS SEATED IN A CHAIR. Naples, Museo Nazionale (Reinach, *Répertoire de la statuaire* 1: 570, no. 1; B. Maiuri, *Museo Nazionale di Napoli*, 54, Novara, Istituto Geografico di Agostini, 1957).

There are a number of statues of this type (Museo Capitolino, Villa Torlonia-Albani, Uffizi), and they are thought to copy a Pheidias Aphrodite, although they are found as portraits of noble ladies from the Julio-Claudian period to Helena, mother of Constantine the Great about A.D. 320 (see under Mansuelli, *Galleria degli Uffizi, Le sculpture* 2: 63 f., no. 53; Hekler, *JdI* 42: 64, 1927; Stuart Jones, *The Sculptures of the Museo Capitolino*, 214 f., Imperatori no. 84). Reinach (*loc. cit.*, 570 f.) illustrates them all.

Other drawings of the Naples statue include Tresham, nos. 175, 176 (Robert).

Fol. 18; No. 8801. STATUE OF A FEMALE SEATED, CALLED THE MUSE EUTERPE. Vatican, Museo Pio-Clementino (Lippold 3: 1, 75-78, no. 520, pls. 9 f., with bibliography; Reinach, *Répertoire de la statuaire* 1: 262, no. 3, with scroll in left hand).

Fol. 19; No. 8802. (A) STATUE OF A FEMALE, FULLY DRAPED. Vatican, now set out on top of the Bibliotheca (Amelung 2: 289 f., no. 102 L, pl. 27; Lucas, *RM* 16: 251 ff., figs. 3 f., 1901).

Fol. 20; No. 8803. STATUE OF A NYMPH WITH A SHELL: A half-draped figure holds a shell before her and stands on a rock. Vatican Museums.

Compare Reinach, *Répertoire de la statuaire* 1: 438, no. 5; Amelung 2: no. 77, pl. 8. The type was popular as a fountain-figure in antiquity.

Fol. 21; No. 8804. (II) STATUE OF THE RIVER GOD NILE RECLINING. Rome, Villa Torlonia-Albani (Reinach, *Répertoire de la statuaire* 1: 435, no. 5).

The statue is seen before restorations to all the heads and the right hand of *Nilus*. For all the river and ocean gods in Rome, see L. DuJardin, *Memorie* 3: 35 ff.

Fol. 22; No. 8805. (II*) STATUE OF ZEUS EN-THRONED.

Formerly in the Villa Madama in Rome, where it was much sketched in the Cinquecento, the lower half is now in the Museo Nazionale in Naples. The upper half appears to have survived restored as a terminal figure formerly at Versailles and now in the Louvre (see Reinach, *Répertoire de la statuaire* 3: 5, no. 8; P. G. Huebner, *RM* 26: 288 ff., 1911; Michaelis, *ArchZeit* 7: 67, 1875).

There is a view of the statue, drawn by Heemskerck, in its niche in the garden of the Villa Madama (see above, and Fischel, *Raphael* 2: pl. 185B; Vermeule, *European Art and the Classical Past*, 6 f., figs. 4 f.).

Fol. 23; No. 8806. (II) THE SO-CALLED HERA CHIARAMONTI, A BRONZE STATUETTE OF JUNO, FULLY DRAPED, VEILED, AND WEARING A DIADEM. Vienna,

Kunsthistorisches Museum (E. von Sacken, *Antike Bronzen in Wien*, 17, pl. 5, no. 1, from the Borioni collection in Rome; Venuti, *Collectanea Antiquitatum*, pl. 15: "Livia").

Fol. 24; No. 8807. THE PREVIOUS, SEEN FROM THE REAR.

Fol. 25; No. 8808. (II) STATUE OF A FEMALE, FULLY DRAPED AND DIAEMED: A ROMAN LADY OF THE CLAUDIAN PERIOD REPRESENTED AS CERES. Munich, Glyptothek (A. Furtwängler, *Beschreibung der Glyptothek zu München*, 175 ff., no. 197, Munich, A. Buchholz, 1910; Reinach, *Répertoire de la statuaire* 1: 211, no. 4; Huelsen, *Römische Antikengärten*, 123).

The statue was acquired either in 1811 as from the Palazzo Aldobrandini or in 1814 as from the Palazzo Barberini. The figure is the type of the Livia or Agrippina Laterane (see Reinach, *op. cit.* 1: 576, no. 1; also 582: Venice, San Marco).

Fol. 26; No. 8809. THE RESTING SATYR OR FAUN: ROMAN COPY OF A GREEK FOURTH-CENTURY ORIGINAL ATTRIBUTED TO PRAXITELES.

One of the most frequently copied statues in antiquity, this type survives in about 130 replicas throughout the world's public and private collections. The best copies are the Palatine torso in the Louvre (see G. M. A. Richter, *The Sculpture and Sculptors of the Greeks*, 266; A. Furtwängler, *Masterpieces of Greek Sculpture*, 329, note 5, New York, Scribner, 1895) and the head from the Hope collection at Deepdene in Surrey (C. Picard, *Manuel d'archéologie grecque* 3: 1, 524).

For the copy drawn here, compare Reinach, *Répertoire de la statuaire* 1: 396, no. 4 (Giustiniani), or possibly 399, no. 3 (Vescovoli). The former is Museo Torlonia, no. 112; the latter became Hermitage, no. 165. Most replicas feature a cross-support from the tree-trunk to the right leg, as Museo Capitolino, no. 7-739 (Stuart Jones, *The Sculptures of the Museo Capitolino*, 350 f., no. 10); the absence of such here is rare and supports the argument that this Praxitelean faun is the Giustiniani-Torlonia example (also *Galleria Giustiniani* 1: pl. 130).

Fol. 27; No. 8810. STATUE OF AN AMAZON: THE BERLIN-LANSDOWNE TYPE RESTORED AS THE PETWORTH-MATTEI TYPE ATTRIBUTED TO PHEIDIAS (and now restored with a head of the type linked with Kresilas) (Michaelis, *ArchZeit* 7: 67, 1875, this drawing; G. M. A. Richter, *The Sculpture and Sculptors of the Greeks*, 188, fig. 541, 229 f., etc., for the Amazons in general).

Without the restorations modeled on the Capitoline-Mattei figures (Stuart Jones, *The Sculptures of the Museo Capitolino*, 342 ff., no. 4, pl. 85), this statue, in fact, presents a body type which corresponds not to the Mattei group but to the differently restored figure in Florence (Reinach, *Répertoire de la statuaire* 1: 481, no. 1, reversed) or to that in San Marco (*idem*, 487, no. 3), the type generally attributed to Polykleitos. Michaelis and Amelung thought that this drawing might represent an earlier version or restoration of the Braccio Nuovo Amazon, from the Villa Aldobrandini at Frascati, the Camuccini collection, and acquired by the Vatican in 1823 (Amelung 1: 90 f., no. 71; 2: 453, *Galleria delle Statue* no. 265, on the Mattei Amazon). The figure may have been re-restored by Pacetti.

Fol. 28; No. 8811. THE MINERVA GIUSTINIANI. Vatican, Braccio Nuovo, no. 111-2223 (Reinach, *Répertoire de la statuaire* 1: 233, no. 1; Helbig, *Führer* 1: 28 f., no. 38; *BrBr*, no. 200; Furtwängler, *Masterpieces of Greek Sculpture*, 359 ff., fig. 157; Amelung 1: 138, no. 114, pl. 18; *JOAI* 12: 164, 1909).

Other drawings include Tresham, nos. 56, 57.

This well-known statue was found, according to one source, near the church of S. Maria sopra Minerva, according to another, less accurate and perhaps stemming from Pirro Ligorio, near the Porta Maggiore. Before reaching the Vatican under Pius VII (1800-1823), it remained for a long period in the Giustiniani collection and for a short time in the hands of Prince Lucian Bonaparte.

Fol. 29; No. 8812. (II) THE HESTIA GIUSTINIANI: Roman copy in marble of a Greek bronze statue of Demeter (?), of the middle or later part of the Transitional Period (470 B.C.). Rome, formerly in the Museo Torlonia and now in the Coffeehouse of the Villa Torlonia-Albani (Reinach, *Répertoire de la statuaire* 1: 449, no. 7; Picard, *Manuel d'archéologie grecque* 2: 1, 157 f., 165 f., fig. 76; *BrBr*, pl. 491; B. Schweitzer, *JdI* 53: AA, cols. 510-516, 1928).

Fol. 30; No. 8813. (A) STATUE OF A GREEK OF THE LATE HELLENISTIC PERIOD, OR A ROMAN IN GREEK GUISE, CLAD IN A HIMATION. Copenhagen, Ny Carlsberg Glyptotek, from the Palazzo Patrizi in Rome, (F. Poulsen, *Catalogue of the Ancient Sculpture in the Ny Carlsberg Glyptotek*, 281, no. 409a, *Billedtavler, Supplement*, pl. 7).

This drawing may show the original head, now lost.

Fol. 31; No. 8814. (A) STATUE OF A DYING GAUL: ROMAN MARBLE REPLICA OF A BRONZE FROM THE GROUP DEDICATED BY ATTALOS I ON THE ACROPOLIS AT PERGAMON AND AT ATHENS, CIRCA 200 B.C. Naples, Museo Nazionale (Reinach, *Répertoire de la statuaire* 1: 523, no. 4, with helmeted head restored; A. W. Lawrence, *Classical Sculpture*, pl. 107b; P. Ducati, *L'Arte classica*, 512 ff.; Bieber, *The Sculpture of the Hellenistic Age*, 109, fig. 435, New York, 1961).

Other drawings include: Cambridge, fol. 46; Tresham, no. 112. When drawn in the Cambridge Sketchbook, the head and right foot were missing.

For other figures in the group, see nos. 8225, 8227, and 8732.

Fol. 32; No. 8815. (II) TORSO, UPPER ARMS, AND PART OF THE NIMBUS OF AN EPHESIAN DIANA.

This is probably the version now with black head, hands, etc. in Naples, Museo Nazionale, although there are variations in the lower row of *protomai*, and Codex Berolinensis, fol. 60 verso, no. 143 (Huelsen, *Dosio*, 29, pl. 80) seems to indicate the head and right hand as antique. There are also, evidently, variations in the griffins on the nimbus. Compare Reinach, *Répertoire de la statuaire* 1: 302, no. 2, as opposed to 298, no. 4; see also B. Maiuri, *Museo Nazionale di Napoli*, 42.

Fol. 33; No. 8816. (A) STATUE OF A PAN-SATYR, clad in a nebris and supporting a basket of grapes on

his head. Rome, Museo Capitolino, in the Marforio's area, to the right of the river god's fountain (Stuart Jones, *The Sculptures of the Museo Capitolino*, 22, no. 5, pl. 2; a pair with 25, no. 23, pl. 2; *this drawing* is cited; Helbig, *Führer* 1: 413 f., nos. 757 f.).

For the drawings and early history: Michaelis, *JdI* 6: 157 f., fig. 5; 237, no. 175, 1891; Ladendorf, *Antikenstudium*, 172. Other drawings include Florence, Laurenziana: Ashburnham, no. 1174; a Northern Italian artist's drawing of the late Quattrocento: P. G. Hueber, *RM* 26: 316, fig. 13, 1911; Heemskerck II, fol. 20, *recto* (Huelsen-Egger, 15 f., no. 24); "Peruzzi" Siena, fol. 11a (Egger, *Jahrbuch der Kunsthist. Samml.* 23: 24, 1902); Codex Pighianus, no. 6 (Jahn); Cambridge Sketchbook, fol. 57; Bober, *Aspertini*, 74 f.

These two well-known figures are traditionally said to have been found in the Piazza dei Satiri (one explanation for the name of that area) and have therefore been attributed to the ornamentation of the Theatre of Pompey. They passed from the Della Valle to the Albani collections and from thence to the Museo Capitolino.

EA no. 5002 is either an ancient statuette or a restoration based on the pendant Pan, not included in the Windsor-British Museum Dal Pozzo drawings.

Blank folio sheet watermarked with a "kneeling saint."

Fol. 34; No. 8817. (II) STATUE OF A YOUTH IN PEASANT HAT AND WEARING A RAGGED LOINCLOTH.

A study for the right profile of the head appears in the upper right corner.

Fol. 35; No. 8818. (II) THE GOOD SHEPHERD: A STATUE OR A HIGH RELIEF OF A MAN CARRYING A LAMB ON HIS SHOULDERS.

Compare the strigilar, lion-mask sarcophagus relief in the Louvre: Reinach, *Répertoire de la statuaire* 1: 124, no. 64, for a similar figure in high relief; also the famous statue in the Lateran of the youthful Good Shepherd: Ducati, *L'Arte classica*, 727, fig. 870.

A study of the left foot of the same appears at the lower right.

Fol. 36; No. 8819. BRONZE STATUETTE: A GIRL IN A HIGH-GIRT, SLEEVELESS CHITON, MOUNTED ON A SQUARE, MOLDED PEDESTAL. Present location unknown.

Fol. 37; No. 8820. LEFT PROFILE VIEW OF A BRONZE HEAD OF A FEMALE (OF A FAMILIAR VOTIVE TYPE). Probably Vatican, Museo Etrusco, Case F, no. 33.

Fol. 38; No. 8821. DRAWING OF A BUST OF A MAN, ENTIRELY BALD AND WITH LINED FACE, SET AGAINST AN OVAL BACKGROUND (one of the so-called "Scipio" types, a probable portrait of an Isis Priest). Present whereabouts unknown.

An identical, but less distinct drawing, red chalk on white, appears in volume A-31; 196, as no. 11,222. Since it is reversed, it is a squeeze from this or another similar.

The most famous Renaissance "Scipio" was the Cesi head in basalt (J. J. Bernoulli, *Römische Ikonographie* 1: pl. 2, Stuttgart, W. Spemann, 1882). For a discussion of the type, see Stuart Jones, *The Sculptures of the Museo Capitolino*, 237 ff.; *PAPS* 108: 108, 1964; W. Dennison, *AJA* 9: 11-43, 1905; Vermeule, *Bulletin of the Allen Memo-*

rial Art Museum 17: 6-13, 1959. The last three articles are in connection with the head at Oberlin College.

Fol. 39; No. 8822. LAUREATE, CLOTHED BUST OF A MIDDLE-AGED MAN IN RIGHT PROFILE IN AN OVAL MEDALLION (a contemporary portrait rather than an antique bust may be intended).

Fols. 40-73; Nos. 8823-8856 comprise a series of antique heads and busts. (In a number of cases the ancient heads have been restored as busts before the drawings were made and in reality belong to statues.) These heads and busts are uniformly drawn on matching turned pedestals and set in concave oval medallion backgrounds, the former as well as the latter no doubt additions of the artist to give uniformity to the series. In spite of the general unreliability of iconography reproduced in drawings, a number of the *types* are so individual as to be easily recognized, and in cases we can detect the actual head or bust drawn. The fact that actual not fanciful bust types are drawn is borne out by the comparative accuracy in representing herm portraits.

These drawings seem to belong with the original Cassiano dal Pozzo material and not with the Albani additions. The fact that so many of these busts entered the Capitoline Museum with Cardinal Alessandro Albani's first collection in 1733 is indication that Cardinal Albani acquired a choice selection of iconographic material from the older Roman collections such as the Giustiniani. These busts would have been quite naturally those to which Cassiano's draughtsmen had access, and so it is not unexpected that at a later date Cardinal Albani should possess *both* the drawings and a number of the busts drawn.

Fol. 40; No. 8823. PORTRAIT BUST OF THE "EPICURUS" TYPE (?). Possibly Vatican, Galleria Geografica 287-2836 (Lippold 3: 2, 494, no. 69, pl. 226, as Metrodorus).

For the Epicurus type, see below under no. 8848.

Fol. 41; No. 8824. (A) GRAECO-ROMAN HERM OF THE SO-CALLED ATHENS-CORREALE TYPE: A replica of a work of *circa* 460 B.C., known in at least three copies. Rome, Museo Capitolino (Stuart Jones, *The Sculptures of the Museo Capitolino*, 256 f., *Filosofi* no. 94, pl. 60).

The Capitoline herm derives from the Albani collection.

Fol. 42; No. 8825. (II*) PORTRAIT HERM OF THE SO-CALLED PYTHAGORAS TYPE. Rome, Museo Capitolino, from the Giustiniani and Albani collections (Stuart Jones, *The Sculptures of the Museo Capitolino*, 251 f., *Filosofi* no. 80; *Galleria Giustiniani* 1: pl. 38, no. 1).

Fol. 43; No. 8826. HEAD OF SOCRATES ON A ROMAN BUST. Rome, Museo Capitolino (Stuart Jones, *The Sculptures of the Museo Capitolino*, 222, *Filosofi* no. 4, pl. 54 and bibliography: from the Cesi and Albani collections).

Compare also the "Socrates," Galleria Geografica, Vatican, 60-2846 (Lippold 3: 2, 487 f., no. 60, pl. 221).

Fol. 44; No. 8827. BUST OF A MAN, probably of Hellenistic type.

Fol. 45; No. 8828. BUST OF A ROMAN OF THE HADRIANIC PERIOD.

Fol. 46; No. 8829. PORTRAIT BUST, PROBABLY OF THE EMPEROR HADRIAN (A.D. 117-138).

Fol. 47; No. 8830. SULLA OR THE SO-CALLED CICERO. Vatican, Braccio Nuovo 53-2261 (Amelung 1: 78 f., no. 60, pl. 8).

Compare the replica in the Museo Torlonia: German Archaeological Institute photo no. 41, 42; *Album*, no. 508, pl. 130.

Fol. 48; No. 8831. BUST OF A ROMAN, probably of the Hadrianic era.

Fol. 49; No. 8832. (II) LATE REPUBLICAN MALE PORTRAIT. Possibly Rome, Museo Capitolino, Filosofi 91 (Stuart Jones, *The Sculptures of the Museo Capitolino*, 255, no. 91, pl. 60: "busto di Giulio Cesare," from the Albani collection?).

Compare Vatican, Braccio Nuovo, no. 2309: "Caesar."

Fol. 50; No. 8833. HEAD OF A STATUE OF DIONYSOS (OR POSSIBLY ANTINOUS AS DIONYSOS) STANDING IN REPOSE. The bust is restored. Rome, Museo Capitolino (Stuart Jones, *The Sculptures of the Museo Capitolino*, 329 f., Fauno no. 26A, pl. 80).

The statement in the catalogue "doubtless from the Albani collection" would seem borne out by this drawing. It may show the original shoulders before restoration.

Fol. 51; No. 8834. BUST OF APOLLO, WITH LAUREL CROWN. Present location unknown.

The type is that of the fourth century B.C., about 350, and is represented by an Apollo in Berlin: C. Blümel, *Katalog der Sammlung antiker Skulpturen* 5: 14, K 216, pl. 30.

Fol. 52; No. 8835. (A) HEAD OF APHRODITE, KNOWN AS THE CAETANI APHRODITE. Rome, Palazzo Orsini (Theatre of Marcellus), Colonna collection and formerly in the Palazzo Caetani (Matz-Duhn, no. 797; *BrBr*, no. 593).

The origin of the head is unknown beyond the evidence of this drawing.

Fol. 53; No. 8836. BUST OF A ROMAN LADY OF THE HADRIANIC PERIOD. Present location unknown.

Fol. 54; No. 8837. BUST OF THE SAPPHO TYPE. Rome, Museo Torlonia.

There are two copies of this type in the Museo Torlonia and one in the Museo Chiaramonti. See German Archaeological Institute, photo no. 34.1805.

Fol. 55; No. 8838. THE "MESSALINA" OF THE CAPITOL: BUST OF A LADY OF THE JULIO-CLAUDIAN PERIOD. Rome, Museo Capitolino, Imperatori no. 13 (Stuart Jones, *The Sculptures of the Museo Capitolino*, 190 f., no. 13, pl. 48: this drawing is cited.).

The bust comes from the Albani collection.

Fol. 56; No. 8839. BUST OF A ROMAN OF THE ANTONINE PERIOD. Present location unknown.

Fol. 57; No. 8840. BUST OF A ROMAN OF ABOUT A.D. 250.

The head is perhaps Conservatori, Scala VI, no. 11a (Stuart Jones, *The Sculptures of the Palazzo dei Conservatori*, 267, pl. 104) now set on a modern, military bust of Carrara marble. The provenience of the Conservatori bust is unknown.

Fol. 58; No. 8841. BUST OF THE BEARDED HERMES: The type was often inscribed "Plato" in the Renaissance. This is probably the first of several copies in the Lateran; the type is known in over forty copies in all (see L. Savignoni, *Ausonia* 2: 1, 43, fig. 17, 1907; Stuart Jones, *The Sculptures of the Museo Capitolino*, 22 f., Cortile no. 7, pl. 2; *EA*, nos. 422 f.; etc.).

Fol. 59; No. 8842. BUST OF HOMER.

Rather than the famous bust in Naples, this is more likely the herm-bust that is Museo Capitolino, Filosofi, no. 46 (Stuart Jones, *The Sculptures of the Museo Capitolino*, 236, no. 46, pl. 54).

For the history and original state of the Capitoline bust, see under BRITISH MUSEUM, Franks, II = *TAPS* 50, 5, Fol. 66; No. 390.

Fol. 60; No. 8843. FILLETED, BEARDED BUST OF THE EARLY CLASSICAL HERMES-DIONYSOS TYPE. Rome, Museo Torlonia.

Compare *Album*, no. 461, pl. 118; also Vatican, Galleria Geografica 2900, before restoration of the bust from the end of the curls to the neck.

Fol. 61; No. 8844. PORTRAIT HERM OF THE LYSIAS TYPE. Probably Rome, Museo Capitolino, Filosofi 88 (or possibly 90).

See Stuart Jones, *The Sculptures of the Museo Capitolino*, 255, nos. 88, 90, pl. 60: the first comes from the Giustiniani and Albani collections: *Galleria Giustiniani* 2: pl. 34, no. 2. K. Schefold (*Die Bildnisse der antiken Dichter, Redner, und Denker*, 70 f., Basel, Benno Schwabe, 1943) considers Capitolino, Filosofi 96 (Stuart Jones, 257) as the true Lysias portrait. Filosofi 88 and 90 may not represent the same person.

Fol. 62; No. 8845. COLOSSAL BUST OF A BEARDED GOD, PROBABLY ASKLEPIOS, a Hadrianic replica of an original in the third quarter of the fifth century B.C. Florence, Giardino Boboli (Amelung, *Führer*, 144 f., no. 200, fig. 41).

Fol. 63; No. 8846. PORTRAIT HERM OF HELLENISTIC TYPE. Vatican, Galleria Geografica, from the Giustiniani collection (Lippold 3: 2, 484, no. 55, pl. 218).

Compare also Vatican, Galleria Geografica, no. 54-2851, a head set on a modern terminal bust (Lippold 3: 2, 483, no. 54, pls. 216 f., mostly restored), which is clearly too fat to be a contender.

Fol. 64; No. 8847. (A) PORTRAIT HERM OF SOPHOCLES. Rome, Museo Capitolino, Filosofi no. 33 (Stuart Jones, *The Sculptures of the Museo Capitolino*, 232, no. 33, pl. 58; *Galleria Giustiniani* 2: pl. 33).

The herm passed from the Giustiniani collection to that of Cardinal Albani.

Fol. 65; No. 8848. (II) PORTRAIT HERM OF THE EPICURUS TYPE.

See, for the type, Schefold, *op. cit.*, 118 and bibliography in the notes (twenty-six replicas known). Compare Stuart Jones, *The Sculptures of the Museo Capitolino*, 254, no. 86, pl. 60. The herm in this drawing may be a replica of the herm bust in the Isabella Stewart Gardner Museum in Boston (*General Catalogue*, 239, 1935; *Greek and Roman Portraits*, 470 B.C.-A.D. 500, no. 7, Boston, Museum of Fine Arts, 1959).

Fol. 66; No. 8849. PORTRAIT HERM OF HELLENISTIC TYPE. Present location unknown.

Fol. 67; No. 8850. (II) TERMINAL BUST OF THE GENZANO HERAKLES TYPE, with a broad, twisted taenia in the hair instead of a wreath. Probably Museo Capitolino, Filosofi 17 (Stuart Jones, *op. cit.*, 226 f., no. 17, pl. 56).

From the Vatican, this head or bust has been known since the Cinquecento.

Fol. 68; No. 8851. HEAD OF APOLLO, SET ON A BUST. Present location unknown.

Fol. 69; No. 8852. (II) BUST OF A ROMAN LADY OF THE SECOND CENTURY A.D. (PERHAPS FAUSTINA I).

Compare Stuart Jones, *The Sculptures of the Palazzo dei Conservatori*, 76, no. 4, pl. 25, which was found in 1880.

Fol. 70; No. 8853. (A) HEAD OF THE APOLLO GIUSTINIANI, the neck still showing the irregular break, despite its being mounted on a pedestal. London, British Museum (A. H. Smith, *Catalogue of Sculpture* 3: 15 f., no. 1547, pl. 3).

Fol. 71; No. 8854. BUST OF A ROMAN LADY OF THE JULIO-CLAUDIAN PERIOD. Present location unknown.

Fol. 72; No. 8855. HEAD OF A ROMAN LADY. For the "priestess of Isis" bust, compare Stuart Jones, *The Sculptures of the Museo Capitolino*, 138 f., Galleria no. 64, pl. 32, which is termed "probably modern" and if antique unique. This may be the same bust with a different head, for the Capitoline work is probably from the Albani collection.

Fol. 73; No. 8856. THE SO-CALLED FULVIA OF THE TORLONIA COLLECTION. Rome, Museo Torlonia, no. 96 (German Archaeological Institute photo no. 33.61).

Fol. 74; No. 8857. FRAGMENT OF A STATUE OF ISIS OR AN ATTENDANT OF THE GODDESS. Vatican, Museo Chiaramonti (Amelung 1: 675 f., no. 547, pl. 72, with the Isiac flower restored on the headdress).

Other drawings include Codex Pighianus, no. 20 (Jahn, p. 178); Codex Coburgensis, no. 144, 2 (Matz, no. 10).

This statue, now cut down into a bust, was apparently found in the so-called Palaestra area of Hadrian's Villa at Tivoli and brought to the Papal garden on the Quirinal.

Fol. 75; No. 8858. A RIGHT PROFILE VIEW OF THE PRECEDING.

Fol. 76(a); No. 8859. RIGHT SIDE OF A FUNERARY ALTAR OR CIPPUS: The relief shows the bust of a draped female supported by the wings of an eagle. Vatican, Sala della Biga (Photo Moscioni, no. 11479; Lippold 3: 2, 68 f., no. 610a, pl. 34, from the Mattei collection).

Inscribed in pencil: OMPOXI HEL. . . (POMPONIA HELPIS).

Fol. 76(b); No. 8860. THE LEFT SIDE OF THE PREVIOUS: DRAPED MALE BUST, supported by the wings of an eagle holding a *fulmen* in his claws.

Inscribed: Q. POMPONIUS. EVDAEMON.

This is the cippus of C. Pomponius Evandrus and his family. See above, under 8359.

The two sheets of the binding folios are watermarked as uniformly through these volumes.

VOLUME X (A 52)

(Drawings Numbers 7994-8113)

"Bassi Relievi Antichi"

Michaelis (*Ancient Marbles in Great Britain*, 719, no. X-XVIII) has already noted that the exterior is the same as that of the main Dal Pozzo-Albani volumes at Windsor (I-IX; A. 40-48), only in a smaller form. There are 120 sheets with reliefs, chiefly of sarcophagi, all sketched in pen and ink. The original of this collection is certainly earlier than the time of Dal Pozzo, who must have obtained it as a whole.

Robert pointed out that, from the condition of certain reliefs, the sketches must have been made between

the construction of the Villa Medici in 1590 and the building of the Villa Borghese in 1605.

The watermark in the first folio sheet (fleur-de-lys over shield over LVG: Heawood, no. 106; compare nos. 98, 100, and 115) can be dated A.D. 1776 or 1760-1770. The second folio sheet is watermarked with the usual kneeling saint.

Fol. 1; No. 7994. (II*) GRAECO-ROMAN RELIEF: A seated male divinity with scepter, flanked by a draped and a half-draped female figure. Paris, Louvre, no.

391 (Reinach, *Répertoire de la statuaire* 1: 88, no. 3, called "Jupiter, Juno, and Thetis"; Vauthier, Lacour, *Monuments de sculpture*, pl. 31, inscribed DIADVMINI, Paris, 1812; Vermeule, *European Art and the Classical Past*, 111).

In this rough drawing, the pilaster at the left corner and the molding at the top are omitted. The female at the right does not hold drapery in her left hand in the relief as in the drawing, for this area is restored. The sculpture inspired the general design of Poussin's *Inspiration of the Poet* (1628-1629), now also in the Louvre.*

Fol. 2; No. 7995. CIRCULAR MARBLE PUTEAL WITH RELIEFS: SIX DIVINITIES: ARES, APOLLO, ASKLEPIOS, DIONYSOS, HERAKLES, AND ZEUS (in order left to right). Naples, Museo Nazionale.

See above, under nos. 8301, 8302, which are later drawings of the figures in different order.

Verso: Lettered in pen: "A farnese."

Fol. 3; No. 7996. (II) END OR SECTION OF A SARCOPHAGUS FRONT: PAN-SATYRS GATHERING GRAPES, AND AN INFANT (DIONYSOS?) ON TWO OXEN. Present location unknown.

This relief was drawn by the same hand as no. 7994.

Fol. 4; No. 7997. FOUR VIEWS ON A CONTINUOUS STRIP OF A QUADRANGULAR ALTAR WITH RELIEFS OF ROMAN DIVINITIES: (Left to right): A.: FORTUNA AND SPES. B.: DIANA AND APOLLO. C.: MARS AND MERCURY. D.: HERCULES AND SYLVANUS. Vatican, Museo Chiaramonti. See above under no. 8591 (D), 8592 (B), 8593 (C), and 8594 (A).

Verso: "Aldobrandini."

Fol. 5; No. 7998. CONTINUOUS VIEW OF RELIEFS FROM A CIRCULAR ALTAR OF *Diana Lucifera*: Heads and busts of divinities amid setting of crescents, stars, and torches. Paris, Louvre (not on exhibition, April 1953) (Reinach, *Répertoire de la statuaire* 1: 63, nos. 2, 5; Winckelmann, *Monumenti antichi inediti* 1: pl. 21, shows the altar as a whole).

Other drawings include: Codex Coburgensis no. 139 (Matz, no. 85); Codex Pighianus, no. 109 (Jahn).

Verso: "Dal. Sig. A. Tomaso."

Sketch of a sarcophagus relief: Deceased couple attended at a banquet.

Fol. 6; No. 7999. THE LOUVRE PROCESSIONAL FRAGMENT FROM THE PRECINCT-WALL OF THE *Ara Pacis Augustae*, perhaps before damage which has brought the relief to its present state and with the right hand of the figure leading the procession restored by the artist.

Illustrated by J. M. C. Toynbee, *ProcBritAcad* 39: 94 f., pl. 31a, 1955; compare, Reinach 1: 233, no. 3; Strong, *Roman Sculpture*, pl. 13; *idem*, *La scultura romana*, 33, fig. 21a; Moretti, *Ara Pacis Augustae*, 122 ff., 205 notes 14 ff., pl. 11, left; E. Michon, *Bas-reliefs historiques ro-mains du Musée du Louvre* (*Mon Piot* 17: 15 ff., 1910).

See above, under nos. 8277-8280.

Other drawings include Ursinus (Cod. Vat. Lat. 3439).

Fol. 7; No. 8000. (B) THE RELIEFS FROM THE FRONT, TWO SIDES, AND REAR OF AN ALTAR TO THE *Lares Augusti*. The two sides show Lares with rhytons and paterae between bay trees; the reverse shows the *corona civica* and sacrificial implements. (Italy) Soriano, Palazzo Chigi (*PAPS* 102: 119 f., figs. 10-13, 1958; I. S. Ryberg, *MAAR* 22: 61, fig. 32, 1955; C. Pietrangeli, *BullComm* 64: 13-17, 2 plates, 1936).

Verso: "de Cesis."

A larger, more careful drawing of the front appears in the later collection, as no. 8281. When published by Pietrangeli the altar was the property of the late Prince Ludovico Chigi Albani, Grand Master of the Maltese Order. It appears to have reached Soriano by way of the Albani collection in Rome. In 1720 Pope Clement XI, Albani, purchased the remnants of the Cesi collection from the heirs, and the altar must have passed to the Albani family at this time (see Stuart Jones, *The Sculptures of the Museo Capitolino*, 6).

The altar was described about 1548 by Maximilian van Waelscappelle (Cod. Berol. Lat. A, 61 sf. 62) in the courtyard of the Cesi palace near St. Peter's (Huelsen, *Römische Antikengärten*, 37, also 11, no. 4) and in 1550 by Ulisse Aldrovandi on the east side of the garden (*op. cit.*, 26, no. 94). It seems to be visible in the Heemskerck drawing illustrated by Huelsen, 2, fig. 1.

Fol. 8; No. 8001. CONTINUOUS DRAWING OF THE RELIEF SCULPTURES OF A CIRCULAR ALTAR: A SCENE OF SACRIFICE AT AN ALTAR, APPROACHED BY SIX FIGURES. Rome, Museo Capitolino 5A-1996 (Stuart Jones, *The Sculptures of the Museo Capitolino*, 278 f., Salone no. 5a; Reinach 3: 206, nos. 3, 4; Michaelis, *RM* 6: 23, 1891).

Verso: "da Campidoglio" (1600).

Also drawn as no. 8275.

Fol. 9; No. 8002. THE TWO END PANELS OF THE DAEDALUS AND PASIPHAE SARCOPHAGUS. Paris, Louvre (no. 1033) and Rome, Villa Borghese (the right end). See Robert 3: 48, nos. 35a, 35b.

The front of the sarcophagus is drawn under nos. 8054, 8399, and like the left end is in the Louvre. For other drawings, see Huelsen, *Das Skizzenbuch des Giovannantonio Dosio*, 18, under no. 76.

Fol. 10; No. 8003. SARCOPHAGUS RELIEF: THE MURDER OF CLYTEMNESTRA AND AEGISTHUS BY ORESTES. Vatican, Galleria dei Candelabri (Robert 2: 174, no. 158, pl. 56; Helbig, *Führer* 1: 222 ff., no. 338; Reinach 3: 388, nos. 1-3).

Verso: "Araceli."

Also drawn as no. 8287, and BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 26; No. 29.

In the sixteenth century this relief was in the Sacristy of S. Maria in Aracoeli, around the middle of the eighteenth century in the Palazzo Barberini, and under Clement XIV (1769-1774) was brought to the Vatican.

Fol. 11; No. 8004. SARCOPHAGUS RELIEF: IPHIGENIA AMONG THE TAURI. Paris, Louvre (Galerie Mollien, no. 1607), from the Borghese collection in 1808. See

Robert 2: no. 169; Reinach, *Répertoire de la statuaire* 1: 87, no. 1.

Verso: "alli chiavari da casa."

In its present condition, the figure at the left, and the Eros in the upper left, are missing from the relief.

Fol. 12; No. 8005. SARCOPHAGUS RELIEF: MAENADS, DIONYSOS AND ARIADNE, in a landscape and architectural setting. Rome, Villa Medici (Reinach 3: 309, no. 1; Matz-Duhn, no. 2347; Cagianò, *Le antichità di Villa Medici*, 71 ff., no. 58, pl. 30, with bibliography).

The relief is mounted as the center of the frieze in the garden façade. Other drawings include Codex Coburgensis, no. 100 and Codex Pighianus fol. 328.

Fol. 13; No. 8006. THE RELIEFS OF A CIRCULAR ALTAR: THE HORAE OF THE SEASONS WITH ATTRIBUTES. Rome, Villa Torlonia-Albani.

Verso: "Dal Cesci" (and probably acquired by the Albani family in 1720).

Michaelis (*Jdl* 7: 86, 1892) cites this drawing in connection with Basel fol. 15, which must also be a poorly drawn version of the same basis or altar. Compare no. 8670, which shows a more finished drawing, with the last figure placed first and the animals drawn.

Fol. 14; No. 8007. SARCOPHAGUS RELIEF: VARIOUS DIONYSIAC REVELS. Naples, Museo Nazionale, a Farnese piece (Reinach 3: 69, no. 6; Bober, *Aspertini*, 51: other drawings).

Also drawn as no. 8116 among the "lost" Dal Pozzo drawings.

Fol. 15; No. 8008. PUTEAL WITH BACCHIC SCENES. Madrid, Museo del Prado.

For references, see under nos. 8355 f., 8642 ff., in the main Windsor series.

Fol. 16; No. 8009. CONTINUATION OF THE SCENES ON THE PRECEDING.

Franks Fol. 157; No. 185 presents a later, seventeenth-century drawing showing the reliefs in one continuous scene rather than two rectangular views.

Fol. 17; No. 8010. (II) CONTINUOUS VIEW OF THE RELIEFS ON A CIRCULAR BASE OF A COLUMN: BACCHIC AND ISIAC MYSTERIES AND SYMBOLS. Vatican, Galleria dei Candelabri, 40-2547.

Verso: "al Giardino del Sig. Curiaco Mattei."

A more accurate and quite plastic drawing appears below, as no. 8294.

Fol. 18; No. 8011. SARCOPHAGUS RELIEF: JUDGMENT OF PARIS (a free drawing). Rome, Villa Doria-Pamphili (Robert 2: no. 10, pl. 4; Matz-Duhn, no. 3342).

Other drawings include Codex Coburgensis, 491, 200 (Matz, 448); Codex Berolinensis.

Fol. 19; No. 8012. (B) SARCOPHAGUS RELIEF: VARIOUS DIONYSIAC REVELS. Arbury Hall, near Nuneaton (Warwickshire), built into the Gothic Dining Hall (*PAPS* 102: 198 f., figs. 7-9; Matz, *Dionysiaki Teleti*,

44, no. 2, Akad. der Wiss. und der Literatur, Abh. der Geist. und Sozialwiss. Kl., 1963, no. 15).

Other drawings include Codex Coburgensis, 146, 52.

Family tradition states Sir Roger Newdigate brought this sarcophagus front back from Orvieto about 1774, but ultimately it must have come from Rome.

Fol. 20; No. 8013. (II) SARCOPHAGUS RELIEF: DIONYSOS AND ARIADNE, etc.; HERAKLES BANQUETING. Blenheim Castle, in the Water Garden.

See under no. 8650 in the main Dal Pozzo collection; no. 8651 is a related but not identical relief.

Fol. 21; No. 8014. SARCOPHAGUS RELIEF: THE MYTH OF DIONYSOS AND ARIADNE, AMID FROLICKING BACCHIC FIGURES AND LION HEADS. Rome, Palazzo Colonna (Matz-Duhn, no. 2256 and comment).

Fol. 22; No. 8015. SARCOPHAGUS RELIEF: SCENE OF DIONYSIAC TRIUMPH. Naples, Museo Nazionale.

See under no. 8653, a more careful study.

Fol. 23; No. 8016. (II) SARCOPHAGUS RELIEF: THE INDIAN TRIUMPH OF DIONYSOS, who rides in procession preceded by captives on elephants and Dionysiac figures. Rome, Palazzo Rospigliosi (Matz-Duhn, no. 2276 and comment; German Institute photo no. 35.1970).

Also nos. 8634, 8635 in the later collection.

Fol. 24; No. 8017. (II) SARCOPHAGUS RELIEF: THE TRIUMPH OF BACCHUS AND HERCULES. Woburn Abbey.

See under no. 8636.

Fol. 25; No. 8018. RELIEFS FROM A RECTANGULAR BASE: BACCHIC SCENES. Rome, Villa Borghese, where they are in three locations (see Helbig, *Führer* 2: 234 f., no. 1533); the right three figures of the upper *sketch* are let into the base of XXXVI in the Main Hall (Reinach 3: 168, nos. 1 and 3b; 3a, and part of 4: note the different order of drawing and the fact that several scenes do not appear in the Windsor drawing; Amelung, *RM* 24: 181-188, pl. 5, 1-4, 1910; Huelsen, *JOAI* 15: 109-123, 1912, with proposals for a new arrangement).

Other drawings include Codex Coburgensis, fol. 85 (Matz, *Göttingen Gel. Nachr.* 187: 468, no. 40, fig. 6); Codex Berolinensis, no. 36: see Huelsen, *Dosio*, no. 14, pl. 19; Uffizi, no. 14848 (see in addition, for the figures in the Renaissance: Ladendorf, *Antikenstudium*, 173).

See also no. 8022, below.

Fol. 26; No. 8019. RELIEFS (COVER OF A SARCOPHAGUS): BACCHIC SCENES, with figures of Pan, Eros, Maenads, Satyrs, and mystic objects. Naples, Museo Nazionale (Ruesch, *Guida*, 177, no. 640-6606).

The lower register is also drawn below, as no. 8679.

Fol. 27; No. 8020. SARCOPHAGUS RELIEF: BACCHIC REVELS, including a satyr beating time on the *kroupezion* at the right. Paris, Louvre (Galerie Mollien, no.

3402). See German Archaeological Institute, photo no. 7905; Caylus, *Recueil d'antiquité* 3: 271 ff., no. 1 ("Marquis Maffei").

Other drawings include Wolfegg, fols. 30–31, below, a (Robert, *RM* 16: 229, 1901). The location of the relief is given as "(in c)asa de quilli da laualo" on the Wolfegg drawing, and Robert conjectured whether this might not be the back side of the Blenheim sarcophagus, also in the Palazzo della Valle in the sixteenth century. Bober, *Aspertini*, 75.

Fol. 28; No. 8021. (II) SARCOPHAGUS RELIEF: BACCHIC PROCESSION. DIONYSOS IN A CAR DRAWN BY CENTAURS, and preceded by a maenad and Pan leaping over the *cista mystica*. Rome, Villa Medici (Cagiano, *Le antichità di Villa Medici*, 77, no. 68, pl. 34, 58; Matz-Duhn, no. 2290).

Also drawn as BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 57; No. 65.

Fol. 29; No. 8022. RELIEF WITH BACCHIC SCENES: PAN, SATYRS, MAENAD, AND EROS ON A GOAT.

These have been termed selected figures from the same series of reliefs drawn above, under no. 8018. If this is not the case, this drawing must show a lost relief of nearly identical composition (see further Helbig, *Führer* 2: 234, under no. 1533; Bober, *Aspertini*, 45 f., for this and no. 8018).

Fol. 30; No. 8023. (II) GRAECO-ROMAN RELIEF OF HELLENISTIC TYPE: THE VISIT OF DIONYSOS TO THE HOUSE OF IKARIOS. London, British Museum, from the Casa Maffei and the Villa Massimi-Negroni-Montalto (Smith, *Catalogue of Sculpture* 3: 240 ff., no. 2190 and bibliography; Reinach 2: 464, no. 1; Schreiber, *Die hellenistischen Reliefbilder*, pls. 37, 37A; C. Picard, *AJA* 38: 137–152, 1934; *EA*, no. 4573b).

Compare no. 8060 in this book, and no. 8488 in the later collection. Heemskerck, I, fol. 3 *verso*, d, shows the relief walled-up at the right bottom of the staircase in the courtyard of the Casa Maffei (Michaelis, *Jdl* 6: 133 f., fig. 1, 1891).

Fol. 31; No. 8024. RELIEFS FROM A SARCOPHAGUS: BACCHIC SCENES WITH MAENADS, etc.; THE CHILDHOOD OF DIONYSOS. Boston, Isabella Stewart Gardner Museum, from the Palazzo Farnese. See under nos. 8671, 8672.

Fol. 32; No. 8025. (II) SECTIONS OF SARCOPHAGUS RELIEF: TWO PANELS WITH DIONYSIAC FIGURES (Satyr with infant Dionysos and Silenus mask; Pan piping over a *cista mystica* at the left.). Present location unknown.

A parallel to the composition at the right occurs in the fragmentary center (?) of a strigilar-panel Bacchic sarcophagus in S. Cosimato. See also the sarcophagus front drawn below, as no. 8333.

Fol. 33; No. 8026. STATUE GROUP: SERVANTS OR RUSTICS BOILING A BOAR. Naples, Museo Nazionale (Reinach, *Répertoire de la statuaire* 1: 427, no. 5; *Jdl* 8: 222, 1893).

The hat seen in the drawing belongs to the older restoration of the head. Other drawings include Tresham, no. 156, and comment on restorations.

A fragmentary replica was formerly at Lowther Castle (Michaelis, *Ancient Marbles in Great Britain*, 490, no. 10). Gems and lamps showing the group (and the now missing figure in front of the boar) are collected by G. Hafner, in *Ganymed*, 42 ff., Heidelberg, 1949 (R. Herbig, ed.).

Fol. 34; No. 8027. SARCOPHAGUS RELIEF: POETS, PHILOSOPHERS, etc.; MARRIAGE SCENE. Perhaps Naples, Museo Nazionale, from the Farnese collection.

Compare no. 8515, where the same relief is drawn in fragments; here the torch-bearing Eros is omitted, but architecture appears in the left background (see also R. Baumeister, *Bilder für Schüler*, 221, no. 647–754, 1889). For a parallel to the right side of this composition, compare the sarcophagus fragment in the Villa Doria-Pamphili (German Institute photo no. 7682).

Fol. 35; No. 8028. SARCOPHAGUS RELIEF: THE STORY OF JASON AND MEDEA. Paris, Louvre (Galerie Mollien, no. 410), from the Borghese collection in 1808 (Robert 2: no. 189).

This sketch is used as a point of dating for the latest drawings in this volume of the Dal Pozzo collection, for the sarcophagus was pared down and walled-up in the Villa Borghese in 1615.

Fol. 36; No. 8029. SARCOPHAGUS RELIEF: FUNERAL PROCESSION OF MELEAGER. Formerly in the Palazzo Barberini; present location unknown (Robert 3: 2, pl. 96, no. 287).

See also under no. 8719.

Fol. 37; No. 8030. FRONT OF A SARCOPHAGUS: EROS AND PSYCHE: EROTES SUPPORTING A MEDALLION BUST OF THE DECEASED, etc. Rome, formerly in the cloisters of the Lateran and now in the Museo Profano Lateranense (German Institute photos nos. 6367; 1932.374).

Fol. 38; No. 8031. (II) FRONT OF A SARCOPHAGUS: Erotes as Seasons supporting a medallion with busts of the deceased; scene of ploughing with yoked oxen beneath. Rome, Villa Giustiniani; only the medallion survives (compare, formerly, Palazzo Giustiniani, with minor variations due to the artist and to restorations: Matz-Duhn, no. 3017; Reinach 3: 253, no. 1; *Galleria Giustiniani* 2: pl. 100; see also, Hanfmann, *The Season Sarcophagus in Dumbarton Oaks* 2: 177, no. (477), as Villa Giustiniani; also no. (464), fig. 37, in Pisa).

Fol. 39; No. 8032. FRONT OF A SARCOPHAGUS: TWO GROUPS OF EROS AND PSYCHE: EROTES SUPPORTING A MEDALLION BUST OF THE DECEASED; OCEANUS AND TELLUS; etc. Rome, S. Agnese, in 1880 (Matz-Duhn, no. 2508).

For the type of Tellus (and Seasons) beneath the medallion bust on such sarcophagi, compare Hanfmann, *The Season Sarcophagus in Dumbarton Oaks* 2: figs. 108–110.

Fol. 40; No. 8033. (II) SARCOPHAGUS FRONT: FLYING EROTES SUPPORTING A MEDALLION-SHIELD;

EROTES WITH GARLANDS ON THE CORNERS. Below the medallion, crossed cornucopiae, Erotes and cocks, and bows and quivers left and right. Present location unknown.

Variants of this type of sarcophagus front are among the most popular in the Roman series. Compare the sarcophagus at the entrance to the Musei Vaticani (no. 167—with reversed-torch Erotes on the corners: Amelung 1: 863, no. 159, pl. 107) and the sarcophagus used as a fountain in the street of S. Stefano del Cacco, against the rear wall of the Palazzo Altieri.

Verso: Very rough, blocked pencil sketch of a sarcophagus relief: Erotes forging the arms of Achilles (?).

Fol. 41; No. 8034. (II) RECTANGULAR VIEW OF THE FRIEZE OF A CIRCULAR PUTEAL: ELEUSINIAN DIVINITIES, etc. Rome, Villa Torlonia-Albani (see under nos. 8524 and 8738).

Verso: "Cesci."

Fol. 42; No. 8035. (II) SARCOPHAGUS FRONT: GENII AS SEASONS, etc. The deceased appears before a curtain held by two genii. Four others are shown on the left and right, as Winter, Spring, Summer, and Autumn.

Compare the relief in the Palazzo Corsetti (Hanfmann, *The Season Sarcophagus in Dumbarton Oaks* 2: no. A-17; Matz-Duhn, no. 3012). Perhaps, however, the season sarcophagus drawn here only survives in the fragment walled-up in the garden of the Villa Doria-Pamphili (German Institute photo no. 33.1056), but the variations seem too great.

Fol. 43; No. 8036. (II) SARCOPHAGUS FRONT (similar to but not identical with the preceding): The deceased with scroll and *scrinium* stands before a curtain; he is flanked by six genii with seasonal attributes. Present location uncertain.

Compare Hanfmann, *The Season Sarcophagus in Dumbarton Oaks* 2: no. A-14, fig. 76, in the Villa Doria-Pamphili, with minor variations. Otherwise, this may be a misunderstood drawing of Hanfmann, A-15: Rome, Piazza Santa Clara, 49, with the relief now further worn and mutilated, etc.

Fol. 44; No. 8037. (II) GREEK VOTIVE RELIEF, IN THE ENFRAMEMENT OF AN AEDICULA: A man, evidently with his two sons, consults Apollo, near whom stand Leto and Artemis. Below, not shown here, appears a votive inscription to Apollo. London, British Museum (Reinach 2: 461, no. 6; Smith, *Catalogue of Sculpture* 1: no. 776; *Museum Marbles* 2: pl. 5).

Fol. 45; No. 8038. SARCOPHAGUS RELIEF: IMPERATORIAL LION HUNT. Rome, Palazzo Rospigliosi (Matz-Duhn, no. 2953). See under no. 8458.

Verso: "S. Pietro."

Fol. 46; No. 8039. FRONT OF A SARCOPHAGUS: IMPERATORIAL LION HUNT. Paris, Louvre (Galerie Mollien, no. 346), from the Borghese collection in 1808 (Reinach, *Répertoire de la statuaire* 1: 45, no. 3).

Verso: "Spada Pal."

Fol. 47; No. 8040. FRONT OF A SARCOPHAGUS: THE HUNT OF THE CALYDONIAN BOAR. Woburn Abbey, Bedfordshire, from the Villa Aldobrandini at Frascati (Reinach 2: 541, no. 2: two additional figures on the left not shown; Robert 3: 2, no. 233, pl. 80; Michaelis, 733 f., no. 110: the Windsor drawing is described as "incomplete and roughly sketched"; L. Mauro, *Antichità di Roma*, 242, 1556).

Verso: "Ai Porcari," i.e., in the house of Giulio Porcario near S. Maria sopra Minerva, where Aldrovandi saw it in 1550.

Fol. 48; No. 8041. SARCOPHAGUS RELIEF: IMPERATORIAL LION HUNT. Rome, Villa Doria-Pamphili.

Fol. 49; No. 8042. SARCOPHAGUS RELIEF: IMPERATORIAL LION HUNT. (The composition is similar to but not identical with the previous.) Rome, Villa Doria-Pamphili.

Verso: "Aracoeli."

Fol. 50; No. 8043. SARCOPHAGUS RELIEF: THE STORY OF BELLEROPHON. Rome, Villa Doria-Pamphili (Reinach 3: 242, no. 1; Robert 3: 1, no. 34 ter: this drawing, a free rendering; Matz-Duhn, no. 2897; Michaelis, *JdI* 6: 238, no. 199, 1891).

A more detailed drawing of the front and ends appears here as no. 8522. Other drawings include Codex Coburgensis no. 229.

Verso: "Alla Valle d'Aqua viva," a location seven miles from the Porta del Popolo, on the Via Clodia.

Fol. 51; No. 8044. SARCOPHAGUS RELIEF: MELEAGER'S HUNT. This is an incomplete drawing of a sarcophagus front in the Villa Doria-Pamphili in Rome (Reinach 3: 245, no. 1; Robert 3: 2, no. 235, pl. 80; Matz-Duhn, no. 3237; German Archaeological Institute photo no. 7684 shows the sarcophagus front in its present, abraded condition.).

Verso: "Casa Aldobrandini."

Fol. 52; No. 8045. SARCOPHAGUS RELIEF: MELEAGER'S HUNT. Rome, Museo Capitolino (Robert 3: 2, 307 f., and illustration).

The eighth figure from the left and the two at the right end are omitted.

Verso: "Alle scale d'Araceli."

Fol. 53; No. 8046. SARCOPHAGUS RELIEF: THE ADONIS MYTH. A.: ADONIS DEPARTING FOR THE HUNT. B.: ADONIS WOUNDED. C.: APHRODITE AND THE DYING ADONIS. Rome, Palazzo Rospigliosi (Reinach 3: 316, no. 2; Robert 3: 1, 17 f., no. 15 bis, pl. IV: Robert used this drawing to complete the section now missing in the top center; Matz-Duhn, no. 2211).

Verso: "Cevoli," and part of an indeterminate figure sketched in red chalk.

Fol. 54; No. 8047. (II) SARCOPHAGUS RELIEF: Various hunting scenes: Boar hunt at the left; scenes of

trapping stags at the right of the tree in the center. Present location unknown.

Montfaucon reproduces the same sarcophagus front, in 3: Supplement, pl. 71, as from "Ms de M. de Peiresc de la Bibl. du Roi." Peiresc was a contemporary and friend of Dal Pozzo.

Close parallels include Città del Vaticano, Via delle Fontamente, German Institute photo no. 1931.4496; and Arles, German Institute photo file SR 170-1, Museum photo 272, with the right front end not drawn.

Verso: "da Campo Marto."

Fol. 55; No. 8048. SARCOPHAGUS RELIEF: ANIMAL HUNT, in landscape setting with a hut at the left. The hunters are of a barbarian type. Rome, Palazzo dei Conservatori, Sala dei Fasti Moderni III, no. 17-887 (Stuart Jones, *The Sculptures of the Palazzo dei Conservatori*, Galleria no. 1a, pl. 26; Michaelis, *JdI* 6: 234, no. 119, 1891).

This drawing is a sketchy misinterpretation of a sarcophagus front in excellent condition although built in a wall above the doorway.

Verso: "alla Valle."

Fol. 56; No. 8049. (II) SARCOPHAGUS RELIEF: CHARIOT RACE OF CUPIDS IN THE CIRCUS.

All but the extreme right end of this sarcophagus front is a duplication of Louvre 360-327, which curiously enough has a pieced right front end.

Fol. 57; No. 8050. SARCOPHAGUS RELIEF: CHARIOT RACE OF CUPIDS IN THE CIRCUS.

This appears to be an example in the Louvre (no. 361), with the Cupid in the center (who is tumbling upside down) not drawn (Reinach, *Répertoire de la statuaire* 1: 77, no. 2). Also drawn, in more precise fashion, as no. 8451.

Fol. 58; No. 8051. SARCOPHAGUS RELIEF: CHARIOT RACE IN THE CIRCUS. Vatican, Salla della Biga, 21-2358 (Amelung 1: 781 ff., Galleria Lapidaria, no. 21, pl. 24; Galleria Giustiniani 2: pl. 94).

No. 8752 presents a much more accurate drawing of the same relief.

Fol. 59; No. 8052. FRONT AND TWO ENDS OF A SARCOPHAGUS: EROTES IN ATHLETIC CONTESTS IN A PALAESTRA SETTING. Paris, Louvre (no. 329—front only ?) (Reinach, *Répertoire de la statuaire* 1: 75, no. 1; Cumont, *Recherches sur le symbolisme funéraire des Romains*, 469 f., pl. 46, 2).

From the Borghese collection in Rome, this front evidently has been considerably damaged since this drawing was made.

Fol. 60; No. 8053. (II) RELIEFS WITH RUSTIC SCENES: Peasants driving a cart to market; (right) ploughing and tending flocks. Location unknown.

Compare the sarcophagus (lid) relief fragment, Paris, Louvre: Reinach, *Répertoire de la statuaire* 1: 57, no. 1; 282-MA 284, although the drawing does not reproduce this.

Fol. 61; No. 8054. SARCOPHAGUS RELIEF: THE MYTH OF DAEDALUS AND PASIPHAE. Paris, Louvre, no. 1033,

from the Villa Borghese (Reinach, *Répertoire de la statuaire* 1: 59, no. 1; Winckelmann, *Monumenti antichi inediti*, no. 93).

The ends are drawn above, as no. 8002; the front appears also as no. 8399.

Fol. 62; No. 8055. RELIEF: SCENE OF THE RESETTLEMENT OF A BARBARIAN VILLAGE. Paris, Louvre (Reinach, *Répertoire de la statuaire* 1: 59, no. 2: "Déménagement de Villageois").

Fol. 63; No. 8056. SECTION OF THE COVER OF A SARCOPHAGUS: ACHILLES AND ATHENA, THE DEPARTURE OF ACHILLES, THE FORGE OF HEPHAISTOS, ACHILLES AND THETIS (?). Rome, Museo Capitolino, Fauno 30 (Reinach 3: 177, no. 4; Robert 2: no. 43, pl. 21; Stuart Jones, *The Sculptures of the Museo Capitolino*, no. 30, pl. 83).

Also drawn as no. 8780 and BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 4; No. 4; Heemskerck 2: fol. 20b; Codex Coburgensis, fol. 18, no. 153 (left portion), no. 216, 2 (right portion); copied in Codex Pighianus, fol. 262, no. 160; Cod. Cantab., fol. 53.

Fol. 64; No. 8057. (II) SARCOPHAGUS RELIEF: EROTES FORGING THE ARMS OF MARS (Forge at left; Erotes over anvil at left center; at right, Erotes exhibit a cuirass and a shield.).

There are several sarcophagi that show variations on the grouping of the several scenes of this sarcophagus type; compare, in this case, Villa Doria-Pamphili, German Institute photo, no. 8339, and especially the sarcophagus on the staircase landing within the portico of S. Saba. All these sarcophagi owe something to a composition such as the Flavian frieze of the temple of Venus Genetrix, as typified by the section now on display in the Museo Nuovo Capitolino. See *Berytus* 13: 2, fig. 1, 1959.

Fol. 65; No. 8058. (II) SARCOPHAGUS RELIEF (?): HERAKLES AND TWO FEMALES BATHING A CHILD (TELEPHOS?). Present location unknown.

Fol. 66; No. 8059. GRAECO-ROMAN RELIEF: THE SO-CALLED "NOVA NUPTA" SCENE. Rome, Villa Torlonia-Albani (Matz-Duhn, no. 3579; Bartoli, *Admir. Rom. Antiq.*, pl. 59).

Compare above, no. 8504, and no. 8321, which is the Louvre variant.

Fol. 67; No. 8060. (II) GRAECO-ROMAN RELIEF: THE VISIT OF DIONYSOS TO THE HOUSE OF IKARIOS. London, British Museum. See above, under no. 8023.

Fol. 68; No. 8061. GRAECO-ROMAN RELIEF: THE HERO'S FAREWELL. Rome, Museo Profano Lateranense. See above, under no. 8269.

The drawing in the later collection is quite accurate, this less so.

Fol. 69; No. 8062. LID OF THE LARGE SARCOPHAGUS FROM THE THEATRE OF MARCELLUS. Rome, Museo Torlonia. See under nos. 8544, 8721.

Fol. 70; No. 8063. FUNERARY RELIEF: PLUTO AND CERBERUS AT THE BED OF A DYING MAN. (Rome) Vatican Magazine, from the Palazzo Farnese (Matz-Duhn, no. 3756; Montfaucon 1: 1, pl. 37; *Jdl* 28: 399, fig. 4, 1913; Kaschnitz-Weinberg, *Sculture del Magaz-zino del Museo Vaticano*, 184, no. 405).

Other drawings include: Huelsen, *Dosio*, 22 f., no. 111, pl. 61.

Verso: In pencil. The start of a drawing of a relief, or frieze enrichment: vine, bird pecking (at fruits?), and krater vase.

Fol. 71; No. 8064. LATE ETRUSCAN FUNERARY URN: THE LID, AND FRONT PANEL WITH SCENE OF DIVINE COMBAT. (Pelops slaying Oenomaos). Vatican, Museo Etrusco, formerly in Florence (*Raccoltà di antichità diverse etrusche*, pl. 135, 1725: "Amazonum Certamina"; G. Körte, *Urne Etrusche*, pl. 42, no. 4; Museo Gregoriano 1: 95).

Compare generally, Reinach 3: 471, no. 2, with a scene of heroic combat. The *Raccoltà* engraving confirms details of the drawing. The "Latera Urnae" are engraved: Left, a winged Lasa drawing a dagger; right, a similar figure with right hand (missing) extended and left raised. Both wear the girt chitons of Amazons. The lid and front panel are shown as mutilated, with (in the engraving) the right arm of the reclining lady and all of her husband above the chest missing. In the engraving of the principal relief, at least five of the arms or hands and the head of the horse in the center background are shown as missing, as this drawing suggests. The artist of the drawing has restored the left arm of the figure seen from the back at the right and has correctly shown the central winged creature (a Fury) as female.

Fol. 72; No. 8065. SARCOPHAGUS RELIEF: ACHILLES AND PENTHESILEA. This is a free drawing of the example in Rome, Villa Doria-Pamphili (Reinach 3: 241, no. 1; Robert 2: 109, no. 89, pl. 38; Matz-Duhn, no. 3354).

For other drawings, see BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 7; No. 7.

Verso: "Campidoglio."

Fol. 73; No. 8066. THE LEFT AND RIGHT FRONT OF A SARCOPHAGUS RELIEF (the front center has not been drawn): COMBAT BETWEEN GREEKS AND AMAZONS. Vatican, Belvedere (Reinach 3: 351, nos. 1-3; Amelung 2: 169 ff., no. 69, pl. 18; Robert 2: no. 80, pls. 34 f.).

No. 8242 is a fuller, more carefully executed drawing.

Verso: "Belvedere."

Fol. 74; No. 8067. SARCOPHAGUS RELIEFS: FRONT (AND TWO ENDS?) OF A NOW EXTREMELY MUTILATED SARCOPHAGUS: ACHILLES AND PENTHESILEA. The reliefs are drawn in two registers, with the short sides or ends at the lower right. Rome, (formerly) German Archaeological Institute (Reinach 3: 266, nos. 3, 4; Robert 2: no. 76, pl. 31).

Also drawn as no. 8149 in the later collection; Wolfegg, fol. 26, below (*RM* 16: 226 f., 1901).

Verso: "à S. Jacomo."

Fol. 75; No. 8068. FRONT OF A SARCOPHAGUS: ACHILLES AT SKYROS. Woburn Abbey, Bedfordshire. See above, under no. 8334 (also L. Mauro, *Antichità di Roma*, 276, 1556, when U. Aldrovandi saw it on the staircase of S. M. in Aracoeli).

Fol. 76; No. 8069. FRONT OF A SARCOPHAGUS: A ROMAN GENERAL, CROWNED BY VICTORIA, SEATED IN THE MIDST OF SOLDIERS, TROPHIES, AND BOUND CAPTIVES. Vatican, Belvedere (Reinach 3: 400, no. 2; Amelung 2: no. 39, pl. 10).

See under the later drawings: nos. 8150, 8244, and the ends which are 8245, 8246.

Verso: "Belvedere."

Fol. 77; No. 8070. SARCOPHAGUS RELIEF: THE BATTLE OF THE AMAZONS; ACHILLES AND PENTHESILEA. Rome, Palazzo dei Conservatori (Reinach 3: 179, nos. 1-3; Robert 2: no. 111, pl. 46; Stuart Jones, *The Sculptures of the Palazzo dei Conservatori*, 153 f., Ort. Lam. no. 38, and bibliography of drawings; Michaelis, *Jdl* 6: 238, no. 200, 1891).

Other drawings include Wolfegg, fol. 26r, 27 above; Bober, *Aspertini*, 75; Codex Coburgensis, no. 207; Franchi (Turin) no. 101. The ends are drawn as nos. 8075, 8111a. The sarcophagus is now extremely mutilated and has been cut apart and mounted to form a continuous frieze over the doorway.

Verso: "alla valle da Mag. Lita."

Fol. 78; No. 8071. SARCOPHAGUS RELIEF: ACHILLES AND PENTHESILEA. Rome, Palazzo Lancelotti (Reinach 3: 271, no. 2; Robert 2: nos. 100, 101, pl. 43; Matz-Duhn, no. 3357).

This and drawing no. 8074 from the 1590 to 1615 collection of drawings show fragments of two different Achilles and Penthesislea sarcophagi before being pieced to form an unintelligible *pasticcio*, and walled-up in the early seventeenth century by the young Domenichino.

Fol. 79; No. 8072. (II) SARCOPHAGUS RELIEF: BATTLE OF THE GREEKS AND THE AMAZONS; TROPHY AT THE LEFT.

This drawing was published by Robert (2: 115, no. 93, pl. 39) as related to and perhaps a misunderstood drawing of his no. 92, in the Belvedere of the Vatican. Robert (on p. 93) dates this earlier Dal Pozzo volume between 1590 and 1615, the first date coinciding with the discovery of the great Achilles sarcophagus in the Capitol (nos. 8076-8078) and the later with the building of the Villa Borghese façade.

Verso: "Dal Sig. Geronimo Manili."

Fol. 80; No. 8073. DRAWING OF THE LEFT HALF OF A SARCOPHAGUS FRONT: BATTLE BETWEEN ROMANS AND BARBARIANS; BARBARIAN CAPTIVES, TROPHY, etc. Rome, Palazzo Giustiniani (Reinach 3: 261, no. 1; Matz-Duhn, no. 3330; Galleria Giustiniani 2: pl. 72).

As the relief appears at present, the right third is joined, and since it does not appear in this drawing is probably part of another sarcophagus. Compare German Institute photo no. 36.467.

Verso: "Araceli."

Fol. 81; No. 8074. SARCOPHAGUS RELIEF: BATTLE WITH THE AMAZONS. Rome, Palazzo Lancelotti. See above, under no. 8071.

Fol. 82; No. 8075. END RELIEF OF THE SARCOPHAGUS DRAWN ABOVE AS NO. 8070: A GREEK DRAGGING AN AMAZON FROM HER HORSE. (The other end is drawn as no. 8111a.) Rome, Palazzo dei Conservatori.

Verso: "da Mag. Lita alla Valle."

Fol. 83; No. 8076. SARCOPHAGUS RELIEF: ACHILLES ON SKYROS, a free drawing of the front of the "sarcophagus of Alexander Severus." Rome, Museo Capitolino. See under no. 8715; also *RM* 6: 46, 1891, comment on this drawing, by Michaelis.

Verso: "Campidoglio." Pencil sketch of *Oceanus* or a river god reclining left and holding an urn on his right knee. This was identified by Michaelis (*JdI* 5: 21 f., note 58, 1890) as the so-called Tigris of the Sala a Croce Greca of the Vatican.

Fol. 84; No. 8077. ENDS OR SHORT SIDES OF THE PREVIOUS, a free, continuous drawing.

Fol. 85; No. 8078. THE REVERSE OF NO. 8076: PRIAM BEARING GIFTS AND PLEADING AT THE FEET OF ACHILLES.

Fol. 86; No. 8079. SARCOPHAGUS RELIEF: THE NINE MUSES AND TWO PHILOSOPHER-POETS, near the left and right ends. Rome, Palazzo Farnese. See above, under no. 8703.

This drawing omits the drapery behind the figures and most of the figures of poets in the background left and right front.

Verso: "a farnese in Trastevere."

Fol. 87; No. 8080. (II) SARCOPHAGUS RELIEF: THE MUSES ERATO, MELPOMENE, EUTERPE, THALIA, TERPSICHORE STANDING BEFORE COLUMNED, SCALLOPED NICHES. Rome, Museo delle Terme, from the Villa Mattei. See under nos. 8705-8707 for later drawings of the front and two short sides; compare also Huelsen, *Il libro di Sangallo*, 73, fol. 70 *verso*.

Verso: "al Giardino del Sig. Ciriaco Mattei."

Fol. 88; No. 8081. (II) COMPOSITE OR CONTINUOUS DRAWING OF THE RIGHT AND LEFT ENDS OF THE PREVIOUS: Calliope and Clio, Urania and Polyhymnia flanking a poet and a philosopher.

Fol. 89; No. 8082. SARCOPHAGUS RELIEF: ENDYMION AND SELENE. (The background or upper figures only roughly sketched in.) Rome, Palazzo Doria, formerly in the Villa Doria-Pamphili and the Palazzo Soderini (the Mausoleum of Augustus) (Reinach 3: 243, no. 1; Robert 3: 1, 92 ff., no. 77, pl. 20; Matz-Duhn, no. 2717 and comment).

For provenience, etc. see under BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 41; No. 50.

Fol. 90; No. 8083. (II) SARCOPHAGUS RELIEF: ENDYMION AND SELENE; LION'S HEADS PROTRUDING LEFT AND RIGHT OF THE MAIN SCENE. This relief, evidently now lost, is perhaps that mutilated sarcophagus seen by Waagen at Warwick Castle and destroyed in the fire of 1871 (Michaelis, *Ancient Marbles in Great Britain*, 661). See also *AJA* 59: 148, 1955; 63: 152, 1959.

This drawing is illustrated by Robert 3: 1, no. 84, pl. 24, as now lost.

Verso: "a Giulio Madalena al Altieri."

Fol. 91; No. 8084. SARCOPHAGUS RELIEF: ENDYMION AND SELENE. Partly in Naples, Museo Nazionale (see under no. 8727 for references, and a broken fragment transported to Cannes).

Verso: "Farnese."

Fol. 92; No. 8085. SARCOPHAGUS RELIEF: ENDYMION AND SELENE. Rome, Villa Doria-Pamphili (considerably mutilated) (Reinach 3: 244, no. 1; Robert 3: 1, 69, no. 50, pl. 14; Matz-Duhn, no. 2712).

See under BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 62; No. 71 for further details on the drawings.

Verso: "Pallavicino": 1612 to 1615, in the Villa Pallavicini beyond the Porta Portese, at the second milestone.

Fol. 93; No. 8086. LID AND FRONT OF A SARCOPHAGUS: ENDYMION AND SELENE. (The lid shows Tellus reclining, or Horae in similar poses, and seasonal putti between masks.) Rome, Casa Rospigliosi (Reinach 3: 317, no. 3, and compare 318, no. 1, which is nearly identical; Robert 3: 1, 66, no. 47, pl. 13; German Institute photo no. 381.792).

This drawing is dated 1612 to 1615 by Robert and omits the Eros at the right. The lid is now lost, or at least unrecognizable among others of its class (compare Hanfmann, *The Season Sarcophagus at Dumbarton Oaks* 2: 170 f.).

Verso: "à S. Giovanni."

Fol. 94; No. 8087. SARCOPHAGUS RELIEF: ENDYMION AND SELENE. Rome, Palazzo Giustiniani (Robert 3: 94, no. 78: comments that the artist has "restored" and misunderstood the scene; Rizzo, *BullComm*: pls. 7 f., 1905).

Verso: "Milina."

Fol. 95; No. 8088. SARCOPHAGUS RELIEF: ENDYMION AND SELENE. Woburn Abbey, Bedfordshire (Reinach 3: 539, no. 2; Robert 3: 1, 96, no. 79, pl. 22; Michaelis, *Ancient Marbles in Great Britain*, 728 ff., no. 86).

Other drawings include Codex Coburgensis, no. 167 (Matz), which is Codex Pighianus, no. 176.

Verso: (dal) "Sig. Paulo Mancini al Corso." From the Villa Aldobrandini at Frascati.

Fol. 96; No. 8089. SARCOPHAGUS RELIEF: THE ABDUCTION OF PERSEPHONE. Rome, Casino Rospigliosi (German Institute photo, no. 38.800; Reinach 3: 318,

nos. 2-4, including the ends; Matz-Duhn, no. 3063; Robert 3: 3, no. 363, dates this drawing to the second half of the sixteenth century).

The drawing is a very free, almost impressioned rendering of a number of details.

Verso: (Outline sketches): Study of a cuirassed torso, and a sarcophagus relief: Erotes Forging Arms.

Fol. 97; No. 8090. SARCOPHAGUS RELIEF: HISTORY OF MEDEA AND OF CREUSA. (Drawing of all but the last two figures on the left front.) Rome, formerly on the Palatine Hill, and now in the large cloister of the Museo delle Terme, no. 222 (Reinach 3: 314, no. 1; Robert 2: no. 201, pl. 65; Matz-Duhn, no. 3161).

From the Palazzo (or Piazza) del Comercio, this sarcophagus was recorded in Robert's time on the Palatine. See also, BRITISH MUSEUM, Franks, I = *TAPS* 50, 5, Fol. 43; No. 52.

Fol. 98; No. 8091. SARCOPHAGUS RELIEF: FOUR GENII SUPPORTING GARLANDS, BETWEEN THE THREE CURVES OF WHICH APPEAR: A.: ATHENA PLAYING THE FLUTE. B.: MARSYAS CHAINED. C.: APOLLO AND MARSYAS. Rome, Palazzo Barberini. See above, under no. 8722, a more detailed drawing.

Verso: "Dal Sig. Capranica."

Fol. 99; No. 8092. CONTINUOUS VIEW OF THE FRIEZE OF THE MEDICI VASE: JUDGMENT OF THE GREEKS ON AJAX FOR THE DEATH OF CASSANDRA. Florence, Uffizi. See above, under nos. 8710 and 8315, 8316, the last two showing views of the vase itself.

Verso: "Gran Duca."

Fol. 100; No. 8093. LID AND FRONT OF A SARCOPHAGUS: THE ORESTES LEGEND: ORESTES, PYLADES, AND IPHIGENIA IN TAURI. Munich, Glyptothek, no. 363 (Reinach 3: 79, no. 3; Robert 2: no. 167, pl. 57; Winckelmann, *Monumenti antichi inediti*, pl. 149).

Although well preserved, the decoration of the lid is only suggested here.

Verso: "Corambona": from the Palazzo Accoramboni, Rome.

Fol. 101; No. 8094. (II) DRAWING OF THE RIGHT THREE FIGURES OF THE NIOBID RELIEF COMPOSITION. Probably the example in Leningrad, Hermitage, from the Campana collection (Reinach 3: 492, no. 3 and bibliography).

Curiously enough, the figure at the extreme right in the drawing holds drapery in the raised right hand. Compare the full view with seven figures, drawn in the later Windsor group as no. 8731.

Fol. 102; No. 8095. SARCOPHAGUS RELIEF: MELEAGER'S HUNT. Rome, Palazzo Rospigliosi (Reinach 3: 318, no. 5; Robert 3: 2, no. 251, pl. 85; Matz-Duhn, no. 3245).

Verso: "S. Maria Monticelli."

Fol. 103; No. 8096. SARCOPHAGUS RELIEF: THE DEATH OF MELEAGER. Rome, Villa Torlonia-Albani. See above, under no. 8717.

Fol. 104; No. 8097. FRONT AND LID OF A SARCOPHAGUS: ATHLETIC CONTESTS BETWEEN FAUNS AND CENTAURS. The lid shows Erotes sporting with wild beasts. Vatican, Museo Pio-Clementino, no. 513 (Reinach 3: 356, nos. 1-3; Robert 3: 1, no. 132, pl. 40, with references to this and no. 8099; Lippold 3: 1, 49-55, especially 55, with bibliography and notes).

This is an inaccurate, compressed drawing. See below, no. 8099.

Fol. 105; No. 8098. (II) SARCOPHAGUS RELIEF: MARS AND RHEA SILVIA: Divinities and personifications amid subsidiary figures and architectural setting. Rome, Palazzo Mattei. See above, under no. 8716.

Verso: "a S. Giovanni."

Fol. 106; No. 8099. DRAWING OF A SECTION OF SARCOPHAGUS RELIEF: PART OF THAT DRAWN AS NO. 8097. The lid shows foliate-tailed griffins flanking a krater. Vatican, Museo Pio-Clementino, no. 501. For references, see under no. 8097.

This and no. 8097 are let into the walls above the statues.

Fol. 107; No. 8100. (II) HALF-INKED DRAWING: MARBLE RELIEF: ORPHEUS AMONG THE BEASTS. Formerly in the Mattei collection. See above, under no. 8709, a finished drawing of this tondo relief.

Verso: Sketch of a Silenus, his face.

Fol. 108; No. 8101. SARCOPHAGUS RELIEF: SEASONAL EROTES BETWEEN LION MASKS: Winter and Summer are represented as Psyche; Spring and Autumn are Cupids. Rome, Palazzo dei Conservatori (Stuart Jones, *The Sculptures of the Palazzo dei Conservatori*, 265, Scala VI, no. 10; Hanfmann, *The Season Sarcophagus in Dumbarton Oaks* 2: no. 372, fig. 30).

This drawing is a free but quite spirited rendering. Other drawings include Codex Coburgensis, 489, 181, 123.

Fol. 109; No. 8102. (II) SARCOPHAGUS RELIEF: THREE GROUPS OF NEREIDS AND TRITONS ABOVE EROTES FISHING; ALL BETWEEN LIONS TEARING BOARS. Present location uncertain. Perhaps a lost relief, resembling Rumpf, *Die antiken Sarkophagreliefs* 5: 1, no. 30: Vatican, Galleria Lapidaria; compare also Stuart Jones, *The Sculptures of the Palazzo dei Conservatori*, Galleria 46a, pl. 40.

Verso: "A S. Salvatore de Lauro." See no. 8103.

Fol. 110; No. 8103. SARCOPHAGUS RELIEF: NEREIDS AND TRITONS, THE CENTRAL PAIR HOLDING A MEDUSA MASK. Vatican, Galleria Lapidaria (Rumpf 5: 1, no. 30; compare the previous, and, for the center, an example in the Louvre: Reinach, *Répertoire de la statuaire* 1: 80, no. 2).

Verso: "Millina."

Fol. 111; No. 8104. SARCOPHAGUS RELIEF: NEREIDS ON SEA BEASTS; TRITONS, EROTES, etc. Paris, Louvre (no. 438-342). See above, under nos. 8598, 8606.

Fol. 112; No. 8105. SARCOPHAGUS RELIEF: NEREIDS ON TRITONS, SEA BEASTS, EROTES, etc. In Rome, in the Villa Cesi in 1880 (Matz-Duhn, no. 3166; Rumpf, *Die antiken Sarkophagreliefs* 5: 1, 60 f., no. 138, fig. 94, this drawing but unspecified).

Verso: "De Cesis."

Fol. 113; No. 8106. (II) FUNERARY RELIEF OF GREEK TYPE: Perhaps the left half is a Greek grave relief, which has been joined (as a Renaissance *pasticcio*?) to a group of Demeter and Kore on the right. Present location unknown.

For the left side, compare the so-called "Aristotle" relief in Mantua: G. Labus, *Museo di Mantova* 3: pl. 16.

Fol. 114; No. 8107. RELIEF: SCENE BETWEEN TWO WIND GODS.

The two figures of Wind Gods are preserved in the Palazzo Colonna. The center part (all the female figure and the wild life) is not preserved with these. Compare: *EA*, nos. 1164, 1165; Reinach 3: 221, nos. 1, 2; Matz-Duhn, no. 3562, and notes on this drawing, from Matz, *ArchZeit* 8: 18 ff., pl. 4, 1876.

Fol. 115; No. 8108. (II) RELIEFS, PERHAPS FROM A SCULPTURED BASE: APOLLO, SELENE, AND NIKE RUNNING TO LEFT, WITH A VASE. Present location unknown.

Fol. 116; No. 8109. (II) RELIEF (FROM AN ALTAR OR BASE): BULL'S SKIN HANGING FROM THE BRANCHES OF A TREE; DOG BESIDE, AT THE RIGHT. Present location unknown.

For a parallel composition, compare the side of the grave altar in Palermo (drawn as Dosio, Marucell., fol. 149 *verso*: Huelsen, pl. 128).

Fol. 117; No. 8110. MARBLE RELIEF WITH ENRICHED ENFRAMEMENTS: TWO CUPIDS GATHERING QUINCES WITH POLES FROM A TREE BEHIND. Liverpool, City Museums, from Ince Blundell Hall (Lancs.) and an alcove in the garden of the Villa Mattei (Ashmole, *A Catalogue of the Ancient Marbles at Ince Blundell Hall*, 108, no. 296, pl. 46; Michaelis, *Ancient Marbles in Great Britain*, 397, no. 296; Reinach 2: 452, no. 1; *Monumenta Mattheiana* 3: pl. 18).

Michaelis noted the restorations as very trifling and stated that there seemed to be no doubt about the antiquity of the work. He saw the border as original, while Ashmole inferred that only the sides of the border are antique. At

least, the restorations in the border must have been carried out before about 1600.

Fol. 118; No. 8111. ENDS OR SHORT SIDES OF TWO SEPARATE SARCOPHAGI: (LEFT) END OF AN AMAZON SARCOPHAGUS: A GREEK DRAGGING AN AMAZON BY THE HAIR. Rome, Palazzo dei Conservatori. See above, under no. 8070.

(RIGHT) THE RIGHT END OF AN ENDYMION SARCOPHAGUS: A SHEPHERD AND DOGS IN A LANDSCAPE SETTING. Same location; the front is in the Palazzo Rospigliosi (Reinach 3: 185, no. 2; 318, no. 1: the sarcophagus; Robert 3: 1, no. 39a, pls. 12 f.; Stuart Jones, *The Sculptures of the Palazzo dei Conservatori*, 160, no. 9a, pl. 59).

Compare the sarcophagus relief drawn as no. 8086.

Verso: Both, "Alla Valle" (Magister Lita alla Valle, about 1612 to 1615).

Fol. 119; No. 8112. STATUE OF THE RIVER NILE. Vatican, Museo Pio-Clementino (Braccio Nuovo).

This drawing shows the well-known statue with a number of the heads unrestored; the frieze of the plinth is arranged as a rectangular enframement, and the statue group is set on a Renaissance base with the Medici Papal arms in the center.

See above, under no. 8740, a partial drawing of the frieze of the plinth. The statue is perhaps a Flavian work inspired by a Hellenistic (Alexandrian) original (Strong, *Art in Ancient Rome* 2: 57; M. Bieber, *The Sculpture of the Hellenistic Age*, 100 f., figs. 407 ff., New York, Columbia University Press, 1961; Reinach, *Répertoire de la statuaire* 1: 431, no. 5; Montfaucon 3: 1, pl. 108: shows the Nile and the Louvre Tiber, with the reliefs of the plinth enframing the figure).

Other drawings include Aspertini, British Museum 2: fol. 15 *verso*; Heemskerck, fols. 54a, 59a (Michaelis, *Jdl* 5: 24 f., note 70, 1890); Cambridge Sketchbook, fols. 16, 19; Tresham, no. 95; see in addition, a drawing identified with Poussin: Ladendorf, *Antikenstudium*, 172.

Fol. 120; No. 8113. (II*) SARCOPHAGUS RELIEF: SCENES AND FIGURES FROM THE NEW TESTAMENT. Present location unknown.

Huelsen, *Dosio*, Marucell., fol. 155 *recto*, pl. 139, no. 2, could be a misunderstanding of the same relief (see his p. 50 and references). Compare the New Testament sarcophagi in the Museo delle Terme (nos. 455 and, especially, 79983), in the garden wall of the Villa Torlonia-Albani, and that in the Christian Museum of the Chapelle de Saint-Louis at St. Germain-en-Laye (and cast of an example in Arles: S. Reinach, *RA*, 287, fig. 25, 1902, Part II). Also, the example illustrated here, in the cloister at Pusey House, Oxford: *AJA* 63: 342, pl. 86, fig. 40.

In this volume the first folio binding is watermarked: IV. The outside sheet has LVG, which is Heawood, 106 (A.D. 1776).

CONCORDANCE OF THE NUMBERS OF THE DRAWINGS WITH THE ORIGINAL

NUMBERING OF DAL POZZO'S *MUSEUM CHARTACEUM*

Lines under certain digits occur in Dal Pozzo's system of numbering, but their significance is uncertain.

Dal Pozzo's numbers appear in ink in one of the lower corners of the drawing; absence of these numbers does not necessarily preclude a drawing from having formed part of the original collection, for the drawing may have been cut down or the number rubbed off. On the value of Dal Pozzo's numbers in reconstructing the original order of the *Museum Chartaceum*, see *ArtB* 38: 38 ff., 1956. They are also important in piecing together reliefs damaged or drawn separately, and they give evidence of what Seicento antiquarians thought of certain monuments by the categories into which they were placed.

MODERN NUMBER	DAL POZZO'S NUMBER	MODERN NUMBER	DAL POZZO'S NUMBER	MODERN NUMBER	DAL POZZO'S NUMBER
8147	illegible	8235	73	8306	(L) 289
8148	152	8239	71	8307	378
8149	151	8241	344	8308	295
8150	149	8242	292	8309	376
8181	79	8243	252	8310	307
8182	395	8244	290	8311	429
8183	69	8246	291	8312	272
8185	122	8248	109	8313	270
8186	78	8253	64 (?)	8314	367
8187	75	8254	142	8315	8
8188	75	8255	17	8316	9
8189	75	8256	23	8317	7
8190	75	8257	24	8318	6
8191	75?	8258	25	8319	160
8192	75	8259	26	8323	915
8193	75	8260	27	8324	676
8194	75	8261	28	8326	493
8195	76	8262	29	8327	244
8196	76	8263	30	8328	245
8197	76	8264	31	8329	7
8198	76	8265	32	8334	148
8199	76	8266	33	8335	150
8200	77	8268	22	8337	156 (?)
8201	77	8269	20	8338	84
8202	77	8270	368	8341	169 (?)
8203	76	8271	369	8342	175
8204	76	8272	415	8346	35
8205	76	8273	411	8347	36
8206	76	8274	176	8348	70 (?)
8207	76	8275	315	8349	70 (?)
8208	77	8281	47	8351	31
8209	78	8282	15	8352	31
8210	77	8283	34	8354	177
8211	77	8284	106	8355	2
8212	361	8285	1961 (?)	8356	2
8213	277	8286	108	8357	11
8214	299	8287	(twice) 177	8358	11
8215	277	8288	300	8359	139
8217	38	8289	330	8360	37
8220	68	8290	279	8361	10
8221	372	8291	296	8362	6
8223	56	8292	308	8365	1
8224	288	8293	410	8366	9
8225	115	8294	387	8367	2
8226	8	8295	386	8372	67
8227	115	8297	49 (?)	8373	32
8228	78	8298	148	8374	82
8229	78	8299	29	8376	117
8230	60	8300	147 (?) or 9	8377	86
8231	61	8302	341	8378	i
8232	63	8303	355	8379	i
8233	62	8304	355	8380	129
8234	74	8305	355	8381	369

MODERN NUMBER	DAL Pozzo's NUMBER	MODERN NUMBER	DAL Pozzo's NUMBER	MODERN NUMBER	DAL Pozzo's NUMBER
8382	29	8461	27	8542	78
8383	32	8462	44	8543	259
8384	4	8463	45	8544	73
8385	5	8465	12	8546	45
8387	27	8466	13	8547	70
8390	16	8467	28	8548	1
8391	26	8468	70	8549	32
8392	26	8469	64	8550	156
8394	131	8470	171	8551	61
8395	74	8471	49	8552	6
8396	124	8472	30	8553	1
8397	124	8473	40	8554	7
8398	124	8474	215	8555	8 (?)
8399	132	8477	252	8556	2
8400	13	8478	252	8557	3
8403	(on folio) 190	8479	252	8558	3 and 264
8404	211	8480	252	8559	4 and 265 (pencil : 4)
8405	92	8481	81	8560	4
8406	89 . . . (?)	8482	80	8561	5 and 266
8407	21	8483	8	8563	6 and 267
8408	87	8484	44	8564	7 and 268
8409	180	8485	44	8565	8 and 269
8411	258	8486	43	8567	9 and 270
8412	65	8487	45	8568	7 and 262
8413	174	8489	394	8569	131
8415	31	8490	269	8570	47
8416	35	8491	269	8571	134
8417	15	8492	17	8572	160
8418	96	8493	141	8573	162
8419	97	8494	16	8578	137
8420	90	8495	317	8579	144
8421	93	8496	93	8580	136
8422	108	8497	12	8581	126
8424	160	8498	112	8582	49
8425	99	8499	140	8583	381
8426	98	8500	58	8584	309
8427	141	8501	19	8585	14
8428	142	8502	25	8587	90
8429	97	8504	276	8588	90
8430	145	8505	313	8589	157
8431	143	8506	27	8591	97
8432	144	8507	28	8592	97
8433	210	8508	114	8593	97
8434	1	8512	418	8594	97
8435	153	8513	422	8595	152
8436	240	8514	167	8597	159
8437	106	8516	328	8602	53
8438	107	8518	370	8603	199
8439	8	8519	408	8604	205
8440	11	8520	409	8605	191
8441	9	8521	305	8606	232 (or 7?)
8442	51	8522	275	8607	5 (?)
8443	40	8523	174	8608	597
8444	331	8524	67	8609	100
8445	86	8525	414	8611	82
8446	103	8526	413	8612	44
8448	212	8527	14	8613	44
8449	104	8528	397	8625	841 (?)
8450	24	8530	269	8626	30A
8451	22	8531	302	8627	63
8452	86	8532	301	8628	165
8453	85	8533	9	8629	52
8454	88	8534	16	8640	168
8455	23	8535	16	8641	2
8456	214	8535A	313	8642	85
8457	25	(8537) and 8538	420	8643	85
8458	25	8539	403	8644	85
8459	101	8540	404	8645	85
8460	89	8541	63	8646	165

MODERN NUMBER	DAL Pozzo's NUMBER	MODERN NUMBER	DAL Pozzo's NUMBER	MODERN NUMBER	DAL Pozzo's NUMBER
8647	402	8730	263	8812	9
8648	311	8732	115	8813	71
8649	247 (?)	8733	173	8814	115
8650	318 (two strips)	8734	407	8815	62
8651	326	8735	392	8816	29
8652	377	8736	391	8817	55
8653	340	8737	357	8818	54
8654	155	8738	135	8819	41
8655	154	8739	189	8820	40
8656	120	8740	198	8821	24
8657	147	8741	243	8841	8
8658	116	8742	129	8842	7
8659	111	8743	187	8843	4
8660	87	8744	348	8844	9
8661	139	8746	350	8846	3
8662	18	8749	366	8847	6
8663	123	8750	359	8850	4
8664	70	8751	36	8852	17
8665	88	8752	153	8853	14
8666	30	8753	335	8855	1
8667	18	8754	325	8856	2
8668	104	8755	325	8857	47
8669	354	8756	325	8858	47
8670	66	8757	356	8859	139
8671	345	8758	363	8860	139
8672	346	8759	320	7995	10 (?)
8673	329	8760	412	7996	118 (?)
8674	294	8761	146	7999	72
8675	264	8762	1336	8000	4
8676	130	8763	145	8001	9
8679	337	8764	32 or 75	8003	33 (?) or 37
8680	338	8765	265	8004	44 (?)
8681	166	8766	266	8005	101
8682	362	8767	374	8006	6 (?)
8683	293	8768	423	8008	100
8684	illegible	8769	424	8009	99
8686	98	8770	380	8010	7 (?)
8687	98	8772	396	8011	88
8688	98	8773	388	8012	107
8689	66	8774	348	8013	96
8690	66	8775	349	8014	108
8691	66	8776	421	8015	107 (?)
8696	353	8777	390	8016	97
8697-8699	384	8778	107	8017	98
8700	351	8779	1312	8018	105
8701	113	8780	165	8020	86 (?)
8702	298	8781	102	8021	81
8703	347	8782	162	8022	108 (?)
8704	273	8783	81	8023	110
8707	385	8790	83	8024	102 (?)
8708	406	8791	52	8025	111
8709	373	8792	52	8026	117 (?)
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8717	319	8798	69	8033	77
8718	310	8799	90	8034	6
8719	178	8800	64	8035	75 (?)
8720	400	8801	76	8036	74
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8724	405	8804	68	8042	28
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8054	69	8082	39	8110	60
8055	93	8083	33	8111	30 (?)
8056	95 (?)	8085	37	8113	91
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8058	82	8088	32	8128	416
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8063	66	8091	17	11,289	461
8065	44 (?)	8093	9	11,351	481
8066	46	8094	78	11,352	471
8067	45	8095	23	11,358	556
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8070	52	8098	36	11,384	488
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ROME, (once) Palazzo Gentili-Boccapaduli, 8649

ROME, Palazzo Giustiniani, 8276, 8431, 8531, 8724, 8073, 8087

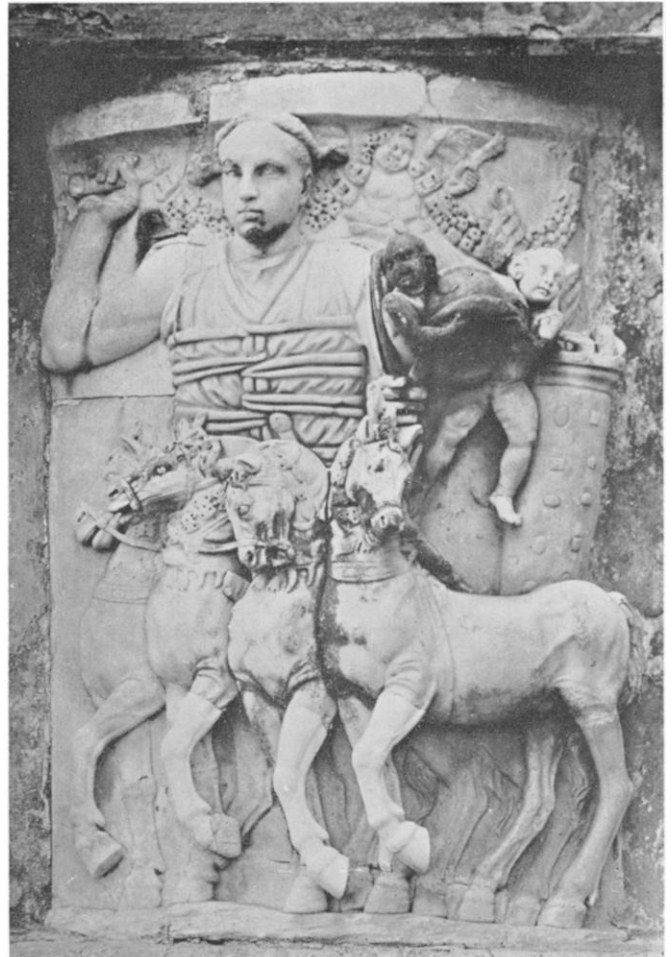
- ROME, Palazzo Lancelotti, 8071, 8074
 ROME, Palazzo Massimi alle Colonne, 8466
 ROME, Palazzo Mattei, 8221, 8309, 8457, 8459, 8498, 8640, 8652, 8676-8678, 8716, 8737, 8749, 8767, 8098
 ROME, Palazzo Nuovo della Propaganda, 8535A
 ROME, Palazzo Orsini, 8835
 ROME, Palazzo Rondanini, 8312, 8325, 8326, 8383
 ROME, Palazzo Rospigliosi (including Casino), 8458, 8634-8635, 8016, 8038, 8046, 8086, 8089, 8095, 8111
 ROME, Palazzo Sacchetti, 8336, 8733
 ROME, Palazzo Salviati, 8148
 ROME, (once) Palazzo Sciarra, 8474
 ROME, Palazzo Spada, 8259-8266
 ROME, S. Agnese, 8032
 ROME, San Lorenzo fuori le Mura, 8510-8511, 8728, 8777
 ROME, San Paolo fuori le Mura, 8708
 ROME, Studio Canova, 8468
 ROME, (once) Studio Jerichau, 8729
 ROME, (once at) Via Aracoeli 51, 8291
 ROME, Via della Scala 28, 8450
 ROME, Via del Pozzetto di Claudio 117, 8528
 ROME, Villa Borghese, 8146, 8608, 8018, 8022
 ROME, Villa Carpegna, 8323
 ROME, (once) Villa Cesi, 8105
 ROME, Villa Doria-Pamphili, 8147, 8327, 8357-8358, 8373, 8522, 8648, 8700, 8718, 8776, 8011, 8041, 8042, 8043, 8044, 8065, 8085
 ROME, (once) Villa Giustiniani, 8530, 8031
 ROME, (once) Villa Ludovisi, 8633
 ROME, Villa Medici, 8272, 8460, 8461, 8467, 8482, 8519, 8520, 8536, 8538, 8573, 8607, 8610, 8637, 8723, 8742, 8782, 8005, 8021
 ROME, Villa Torlonia-Albani, 8183, 8284, 8300, 8306, 8341, 8351-8353, 8454, 8504, 8524, 8584, 8595, 8666, 8669, 8670, 8717, 8738, 8768-8769, 8804, 8812, 8006, 8034, 8059, 8096
 ROME, Villa Torlonia sulla Via Nomentana, 8185, 8746, 8748
 ST. GERMAIN, Museum, 8436
 SAN SIMEON (California), Hearst Estate, 8335
 SORIANO, Palazzo Chigi, 8281, 8000
 TEGEL, Museum, 8581
 TIVOLI, (once) Hadrian's Villa, 8604, 8605
 VATICAN, Museums and Library, 8150, 8242, 8243, 8244-8246, 8287, 8288, 8294, 8295, 8312, 8313, 8314, 8348-8350, 8359, 8378-8379, 8409, 8410, 8435, 8446, 8471, 8484-8487, 8490-8491, 8495, 8499, 8500-8501, 8518, 8529, 8578, 8587-8588, 8590, 8591-8594, 8602, 8613, 8630, 8639, 8674, 8682, 8697-8699, 8720, 8740, 8741, 8750, 8751, 8752, 8763, 8770, 8771, 8784-8789, 8794, 8801, 8802, 8803, 8811, 8820, 8823, 8830, 8846, 8857-8858, 8859-8860, 7997, 8003, 8010, 8051, 8063, 8064, 8066, 8069, 8072, 8097, 8099, 8103, 8112
 VIENNA, Museums, 8755, 8806-8807
 WARWICK CASTLE, (once) 8083
 WILTON HOUSE (Wiltshire), 8477, 8478, 8479, 8616
 WOBURN ABBEY (Bedfordshire), 8334, 8632, 8636, 8638, 8017, 8040, 8068, 8088



No. 8155 (FIG. 1). The Miracle of the Rain : Rome, Column of Marcus Aurelius.



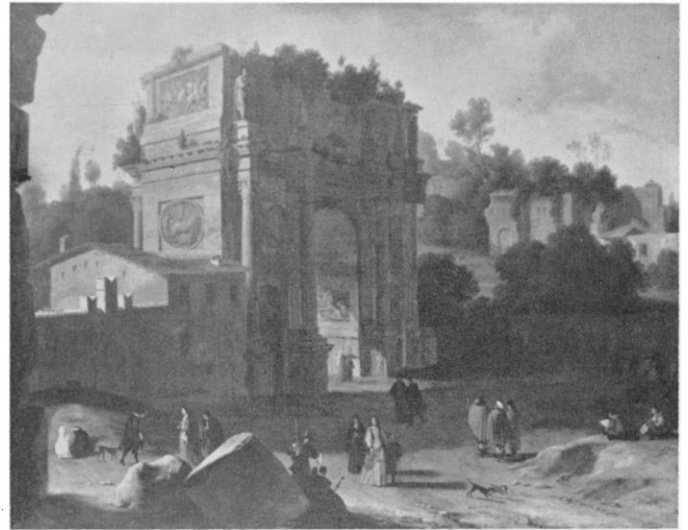
No. 8183 (FIG. 2). Monument to a charioteer : Rome, Villa Torlonia-Albani.



No. 8183 (FIG. 2a). The previous.



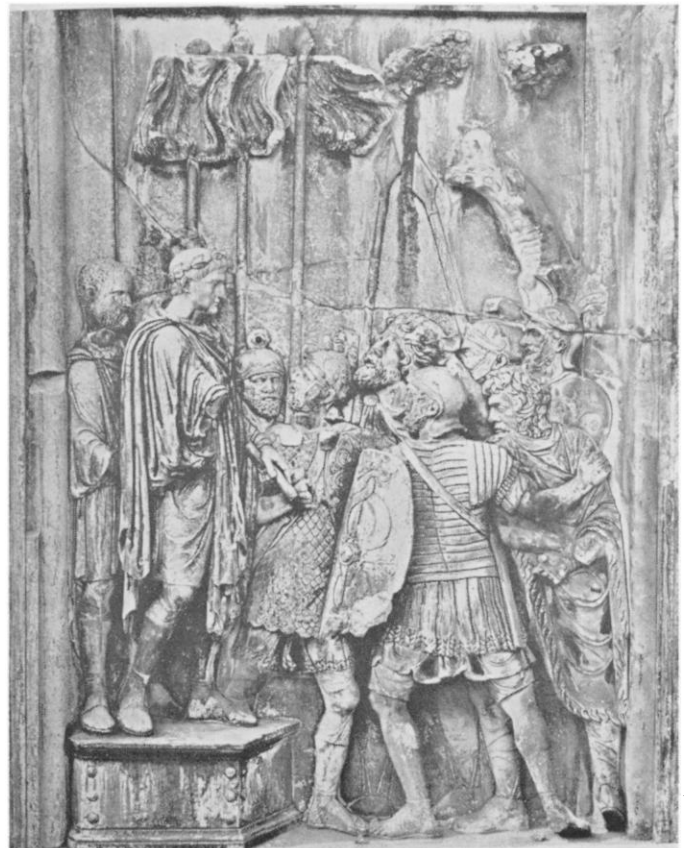
No. 8187 (FIG. 3). Coronation of a vassal king : Rome, Arch of Constantine.



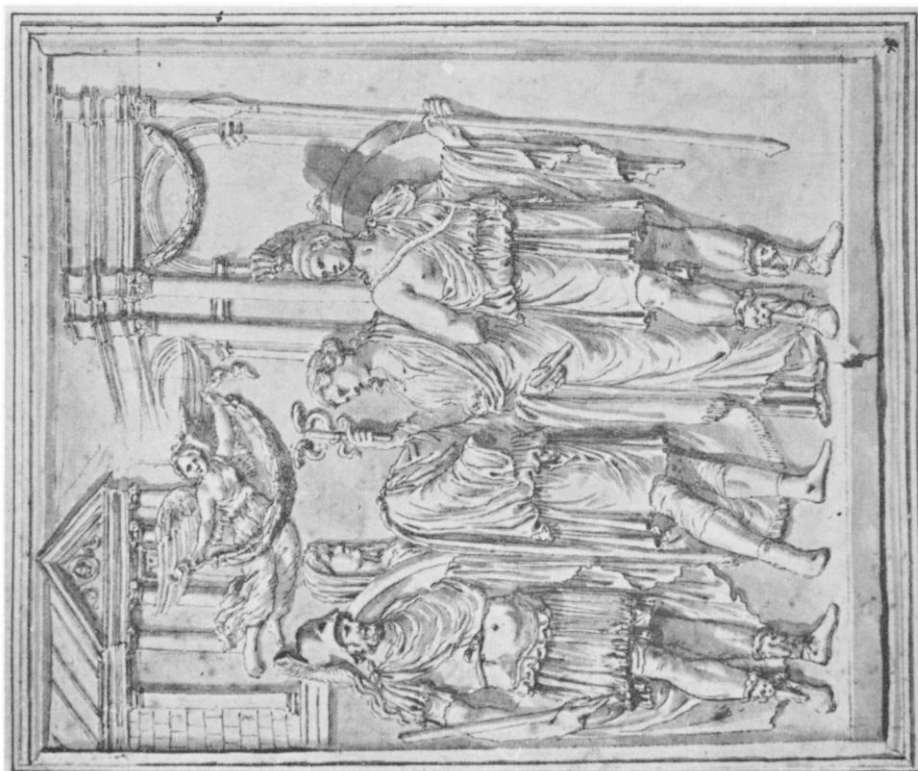
No. 8187 (FIG. 3a). Herman Swanevelt (1600-1655). *Arch of Constantine, from the Colosseum*: Dulwich College, Picture Gallery.



No. 8188 (FIG. 4). Prisoners before the emperor : Rome, Arch of Constantine.



No. 8188 (FIG. 4a). The previous.



No. 8191 (Fig. 5). Adventus of Marcus Aurelius: Rome, Arch of Constantine.



No. 8212 (Fig. 6). Section of a sarcophagus: Now lost.



No. 8213 (FIG. 7). Base of the Column of Trajan.



No. 8214 (FIG. 8). Triumphal sarcophagus: Now lost.



No. 8221 (FIG. 9). Sarcophagus with barbarian submission: Rome, Palazzo Mattei.



No. 8225 (FIG. 12). A fallen Asiatic: Naples, Museo Nazionale.



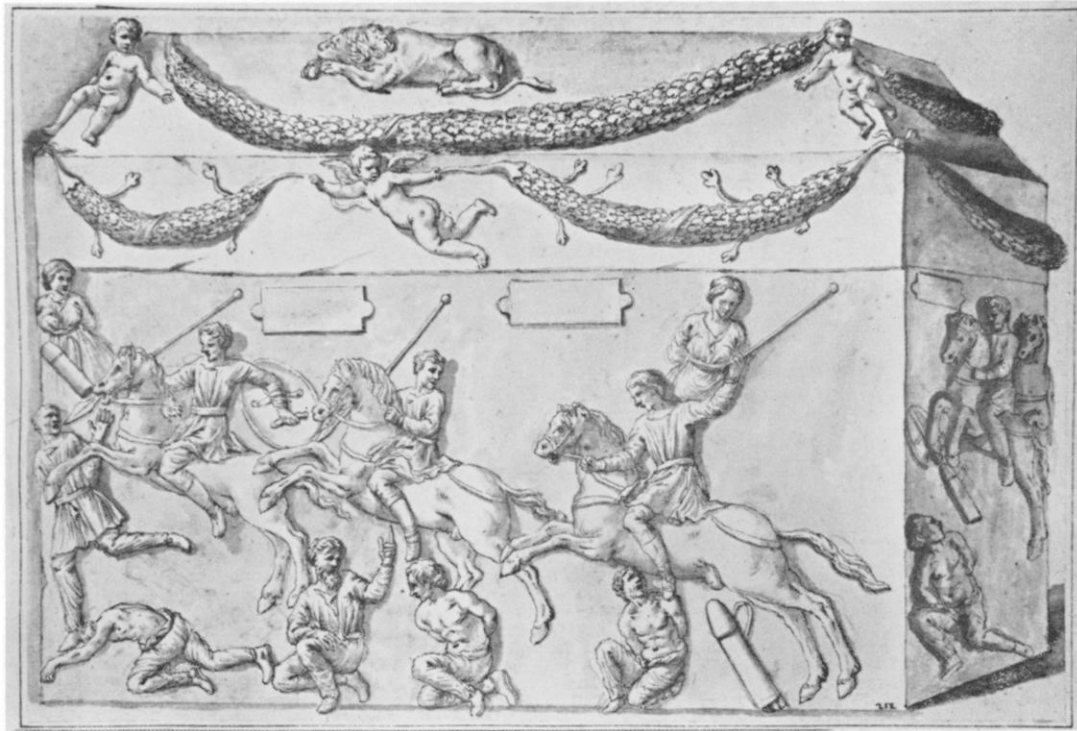
No. 8227 (FIG. 14). A fallen Amazon: Naples, Museo Nazionale.



No. 8226 (FIG. 13). Lid of a cinerarium: Now lost.



No. 8230 (FIG. 15). Apotheosis of Sabina: Rome, Palazzo dei Conservatori.



No. 8243 (FIG. 16). Sarcophagus of Helena : Vatican Museum.



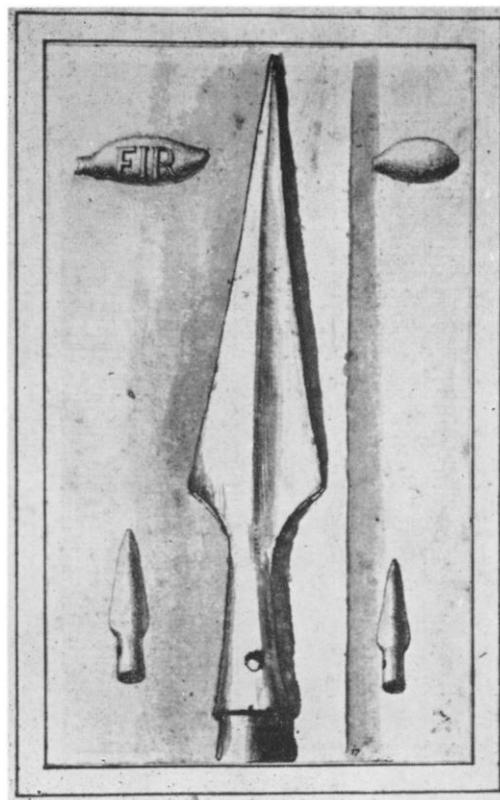
No. 8243 (FIG. 16a). Another detail of the previous.



No. 8247 (FIG. 17). Architectural terracotta : Now lost.



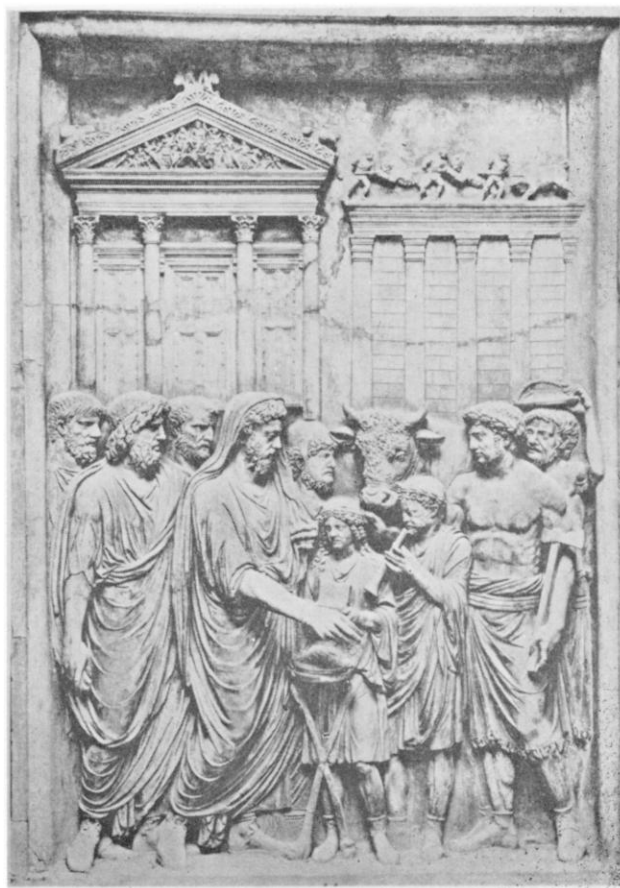
No. 8254 (FIG. 18). Architectural terracotta : Now lost.



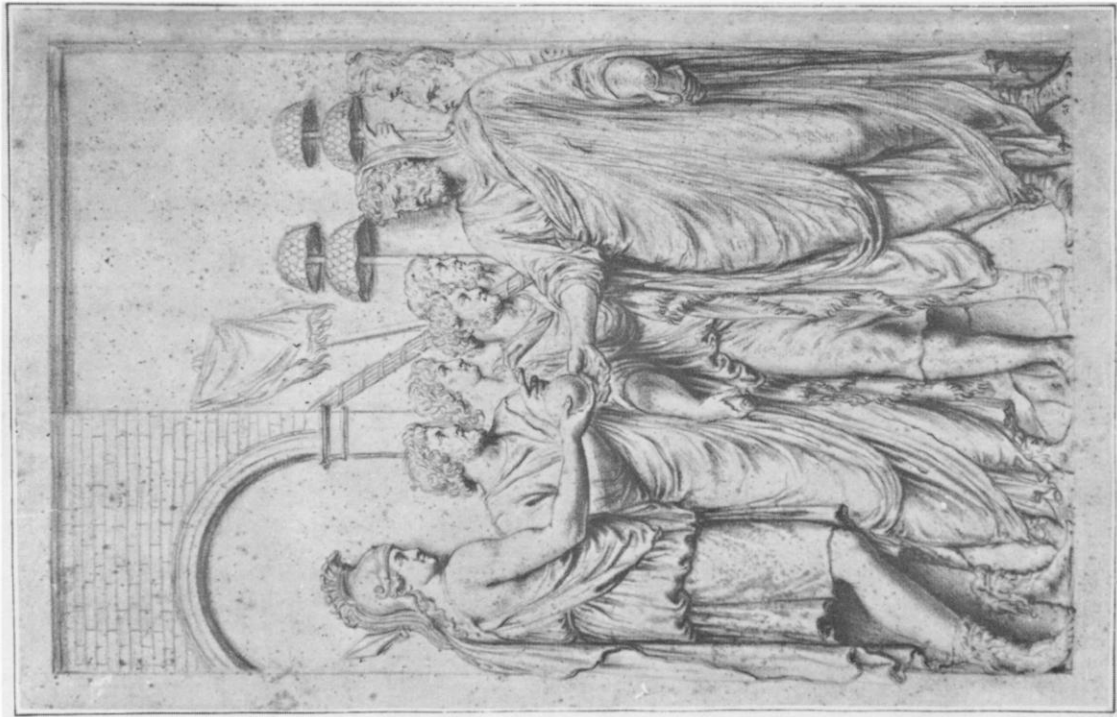
No. 8255 (FIG. 19). Spears and sling shots :
Location unknown.



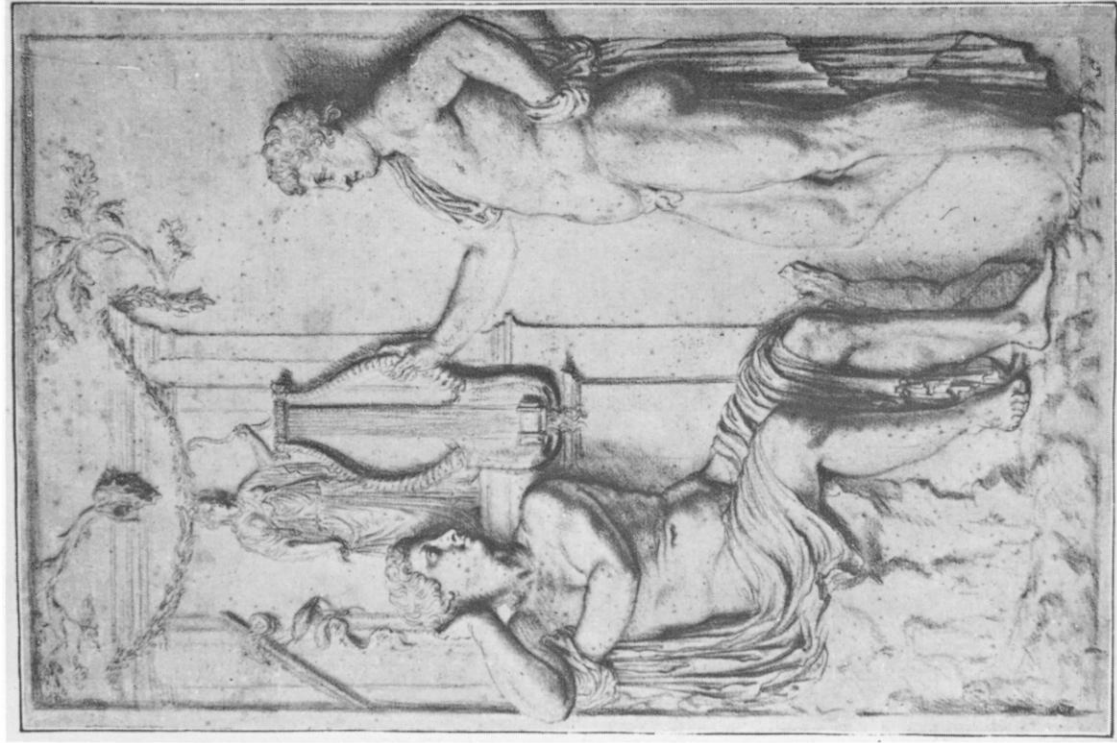
No. 8257 (FIG. 20). Marcus Aurelius before the Capitol :
Rome, Palazzo dei Conservatori.



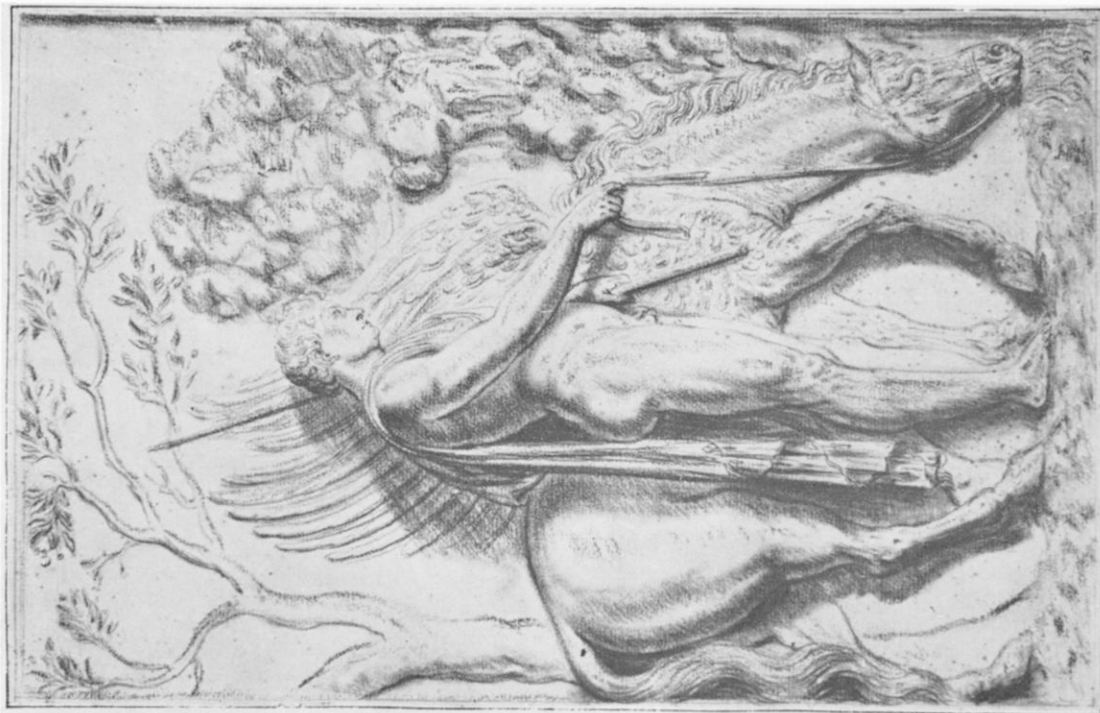
No. 8257 (FIG. 20a). The previous.



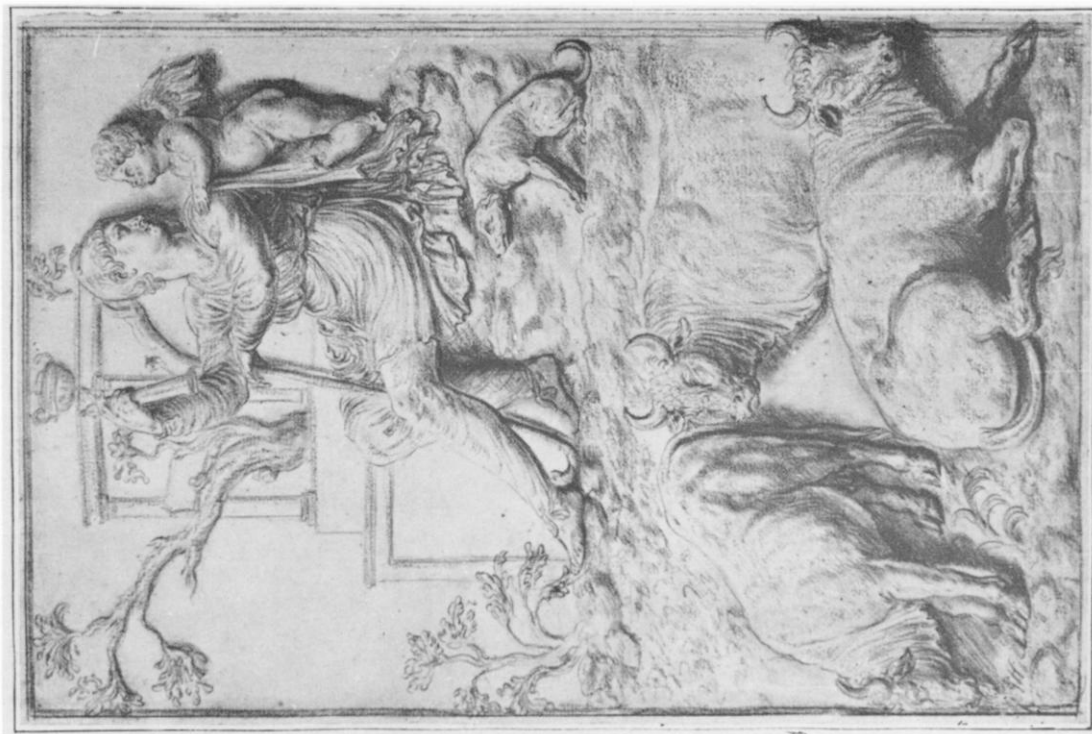
No. 8258 (FIG. 21). Hadrian received by Roma : Rome,
Palazzo dei Conservatori.



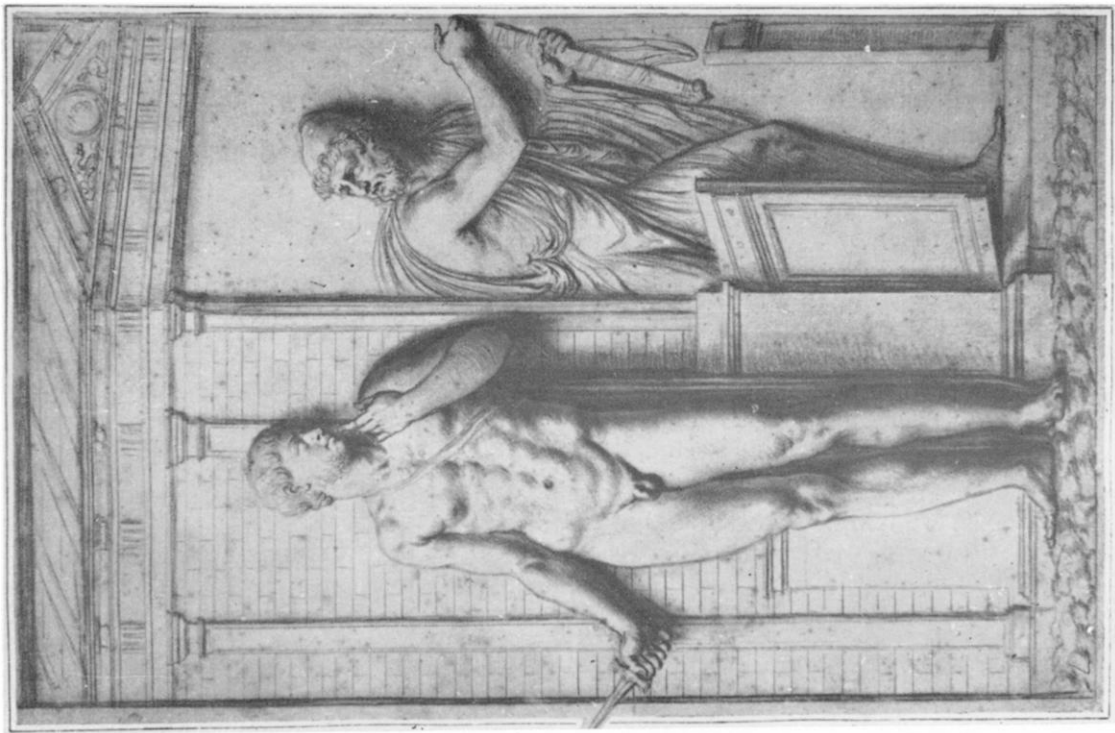
No. 8259 (FIG. 22). Amphion and Zethos : Rome, Palazzo Spada.



No. 8260 (FIG. 23). Bellerophon and Pegasus : Palazzo Spada.



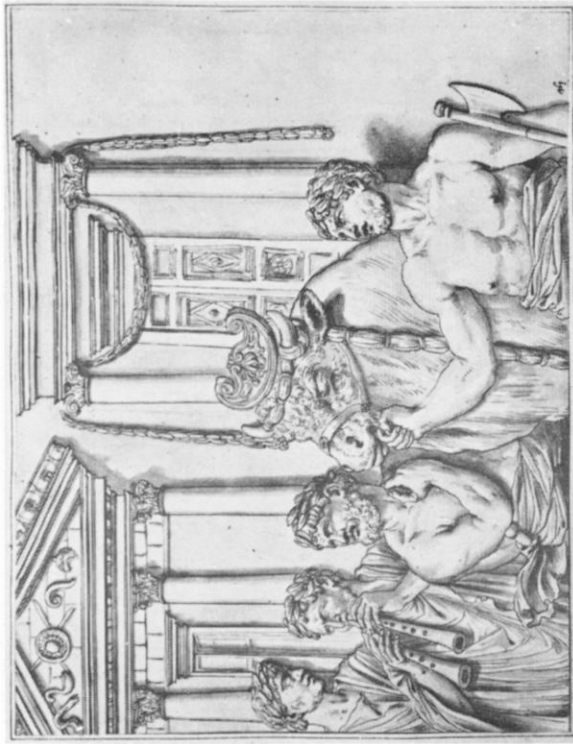
No. 8263 (FIG. 24). Paris and Eros on Mt. Ida : Palazzo Spada.



No. 8264 (FIG. 25). Odysseus and Diomedes : Palazzo Spada.



No. 8266 (FIG. 26). Daedalus and Pasiphae : Palazzo Spada.



No. 8271 (Fig. 27). Sacrifice before the Capitol : Paris, Louvre.



No. 8272 (Fig. 28). Sacrifice of a bull : Rome, Villa Medici.



No. 8274 (Fig. 29). Commemorative frieze : Now lost.



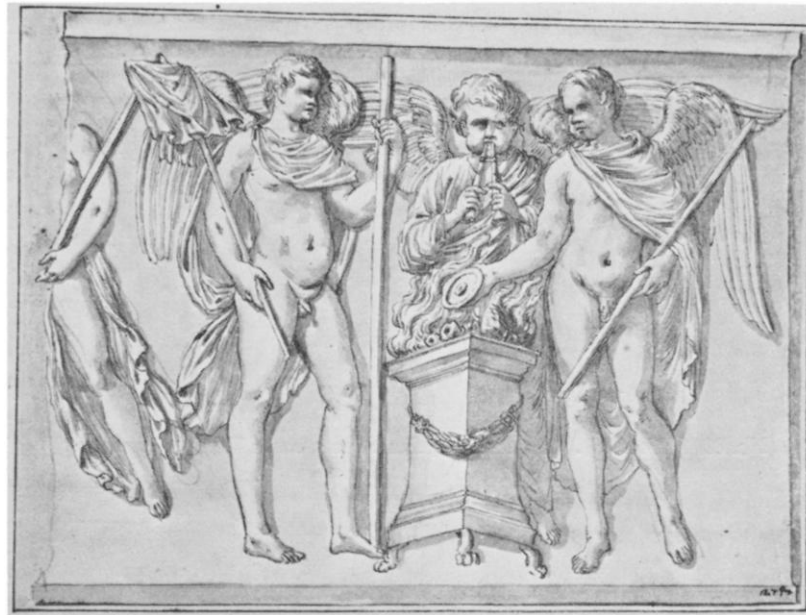
No. 8279 (FIG. 30). Frieze of the Ara Pacis.



No. 8283 (FIG. 31). The Peliades relief:
Rome, Lateran.



No. 8285 (FIG. 32). Votive to a Thracian or
Anatolian goddess: Location unknown.



No. 8290 (FIG. 33). Sarcophagus relief, Genii sacrificing: Now lost.



No. 8291 (FIG. 34). Sarcophagus with Victoriae and Erotes: Location unknown.



No. 8291 (FIG. 34a). A comparative sarcophagus: Rome, Museo Nazionale.



No. 8294 (FIG. 35). Graeco-Egyptian column-base: Vatican Museums.



No. 8010 (FIG. 36). The previous.



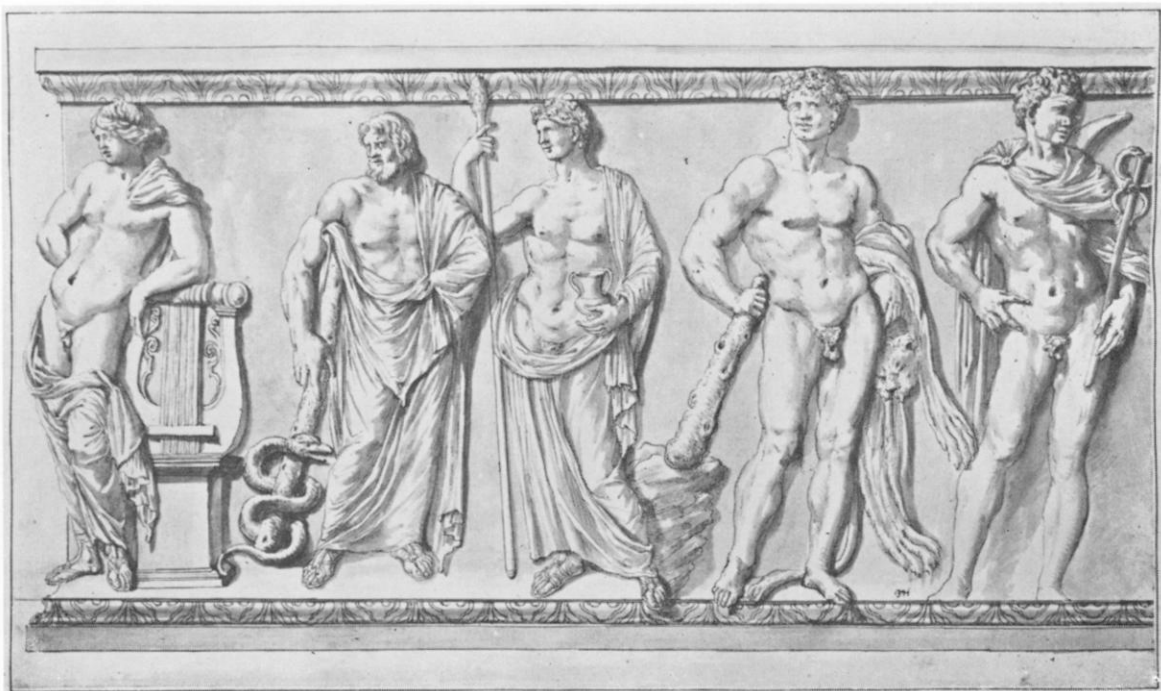
No. 8295 (FIG. 37). Graeco-Egyptian column-base: Vatican Museums.



No. 8297 (FIG. 38). Hephaistos and Athena : Now lost.



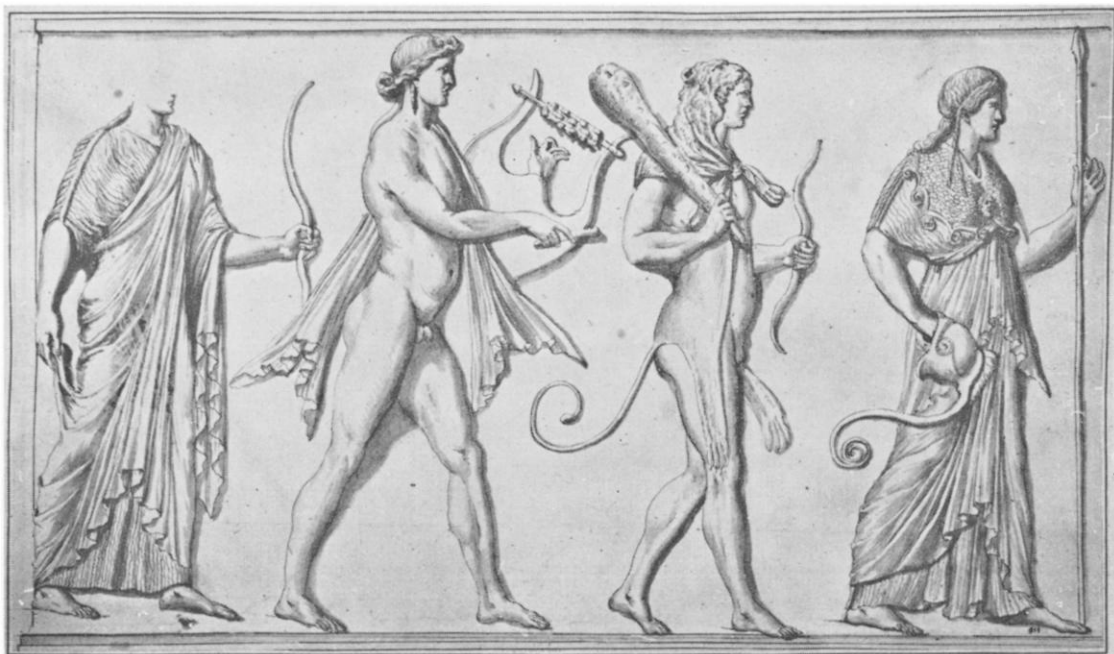
No. 8298 (FIG. 39). Birth of Mithra : Dublin, Trinity College.



No. 8302 (FIG. 40). Puteal with divinities : Naples, Museo Nazionale.



No. 8303 (FIG. 41). Puteal with Hera, Zeus, Hephaistos, Poseidon: Rome, Museo Capitolino.



No. 8304 (FIG. 42). See previous: Artemis, Apollo, Herakles, Athena.



No. 8305 (FIG. 42a). See previous: Hermes, Hestia, Aphrodite, Ares.



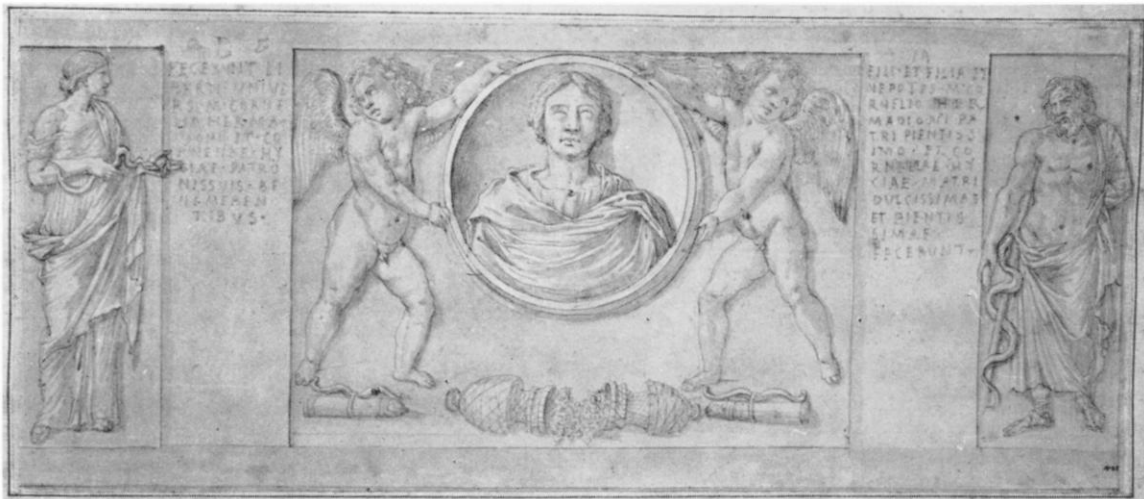
No. 8307 (FIG. 43). Strigilar Sarcophagus: Now lost.



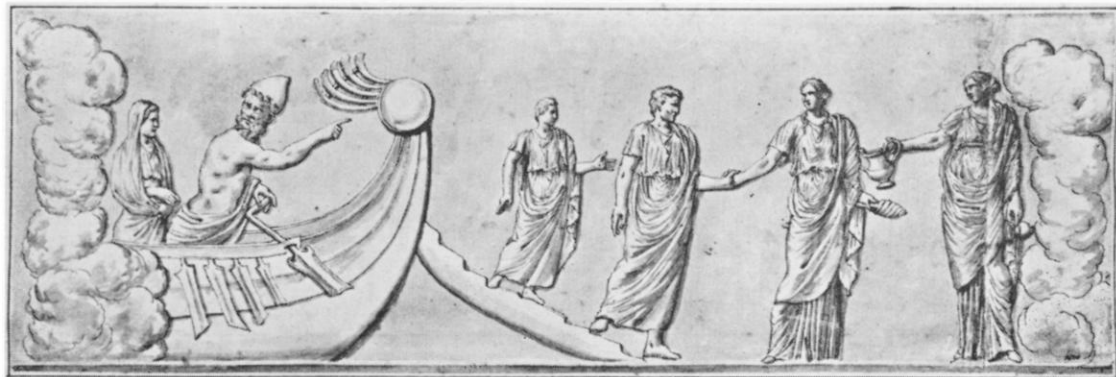
No. 8308 (FIG. 44). Meleager sarcophagus: Now lost.



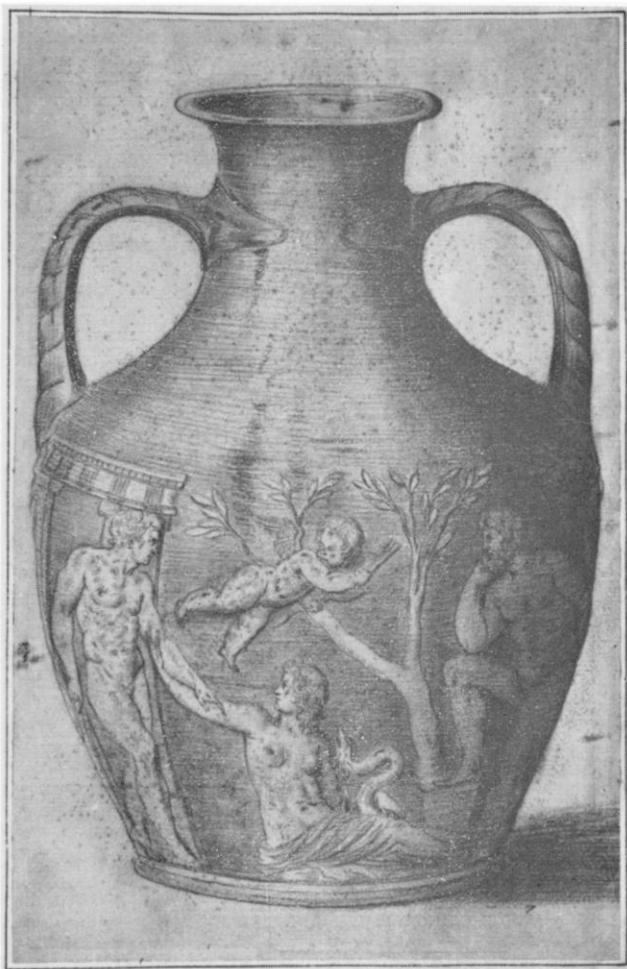
No. 8309 (FIG. 45). Sarcophagus with Aphrodite, Perseus, Andromeda : Rome, Palazzo Mattei.



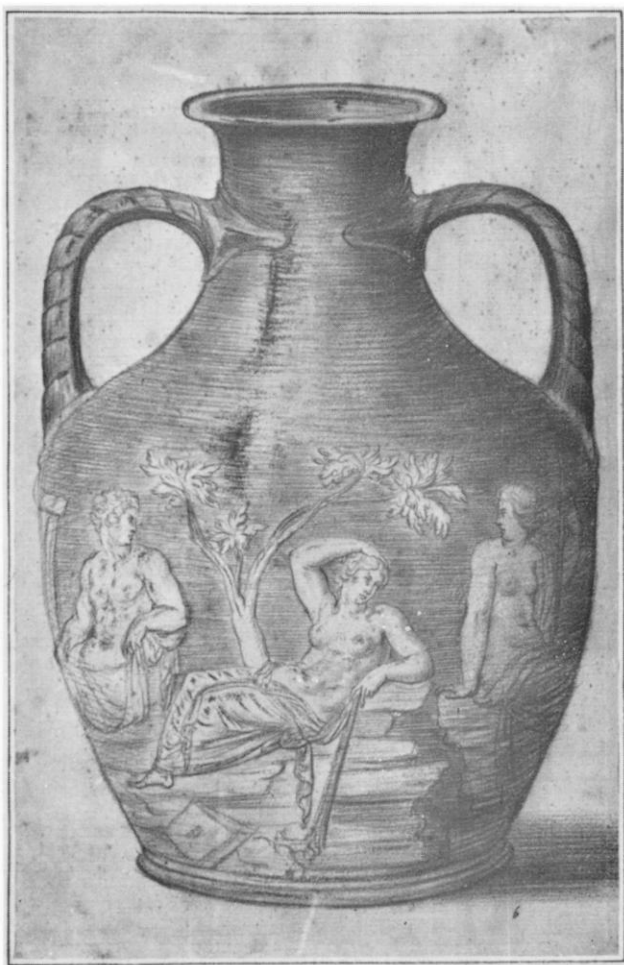
No. 8311 (FIG. 46). Urn or small sarcophagus : Now lost.



No. 8313 (FIG. 47). Puteal with Charon's ferry : Vatican Museums.



No. 8317 (FIG. 48). The Portland Vase: London,
British Museum.



No. 8318 (FIG. 49). See previous.



No. 8322 (FIG. 50). Allegory after the antique.



No. 8323 (FIG. 51). Bacchic sarcophagus lid: Location unknown.



No. 8325 (FIG. 52). Sarcophagus with harvesting Erotes: Rome, Palazzo Rondanini.



No. 8328 (FIG. 53). Bacchic sarcophagus: Rome, Palazzo Doria.



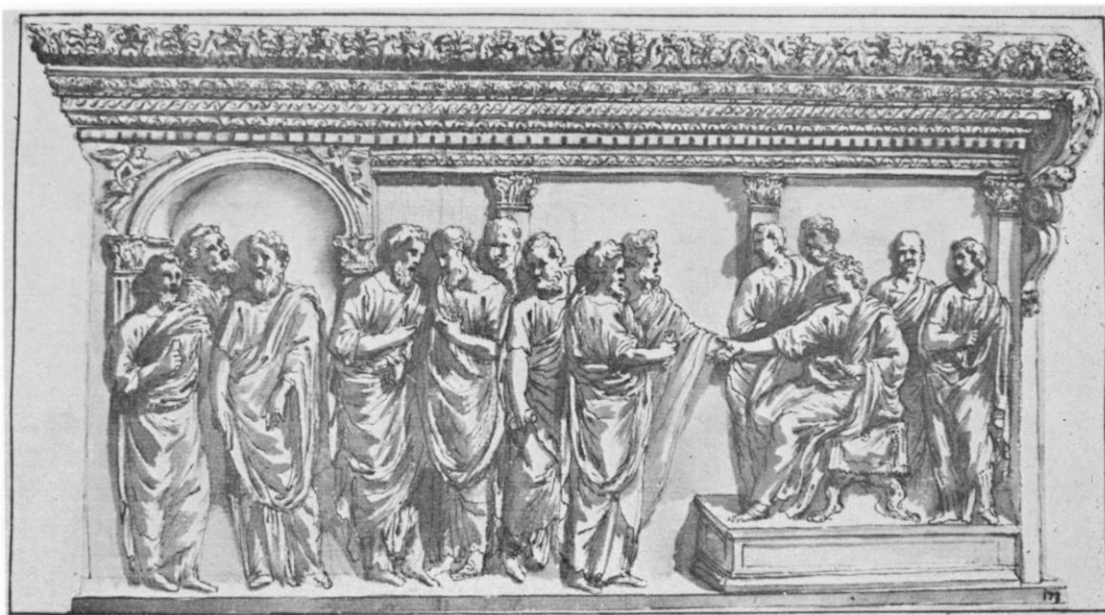
No. 8335 (FIG. 54). Amazon sarcophagus : San Simeon, Hearst Estate.



No. 8335 (FIG. 54a). Fuller view of the previous.



No. 8336 (FIG. 55). Severan historical relief : Rome, Palazzo Sacchetti.



No. 8733 (FIG. 56). As previous.



No. 8336 (FIG. 56a). As previous.



No. 8340 (FIG. 57). Altar to a Knight: Now lost.



No. 8343 (FIG. 58). Candelabrum base. Eros with shield: Probably London, British Museum.



No. 8346 (FIG. 59). Altar with Eros cutting grain: Location unknown.



No. 8346 (FIG. 59a). As previous.



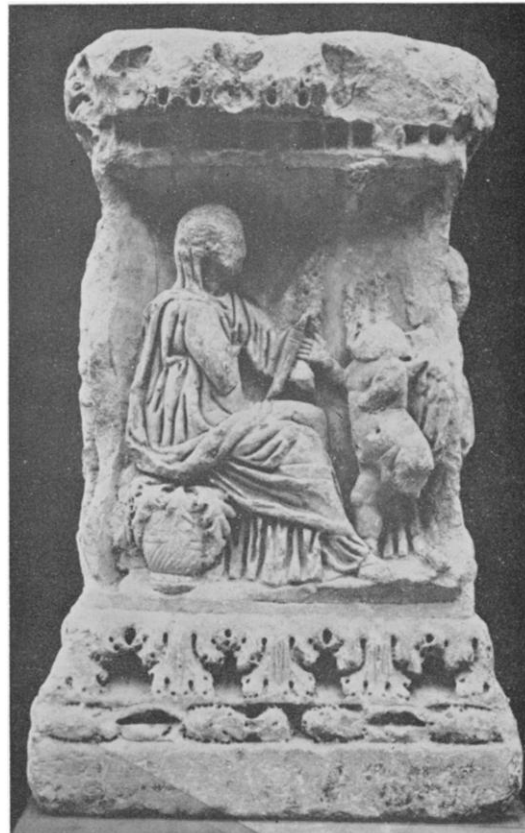
No. 8347 (FIG. 60). Eros carrying sheaves : As previous.



No. 8347 (FIG. 60a). As previous.



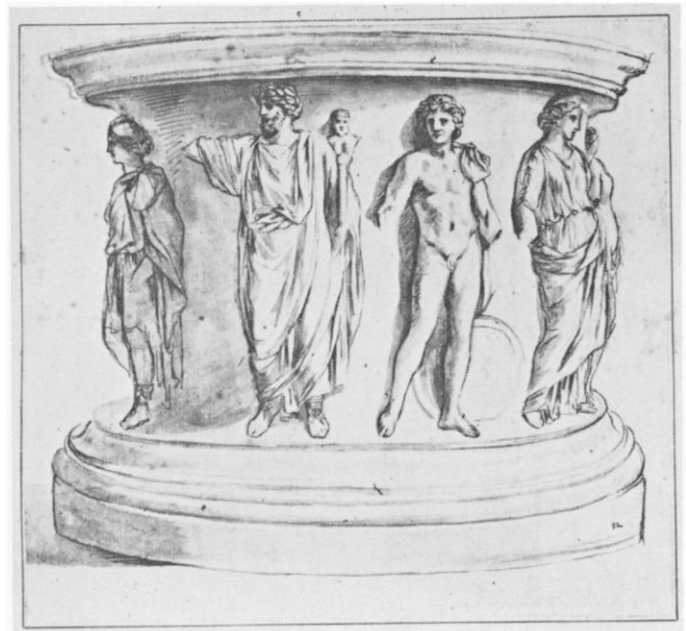
No. 8360 (FIG. 61). Demeter and Eros :
As previous.



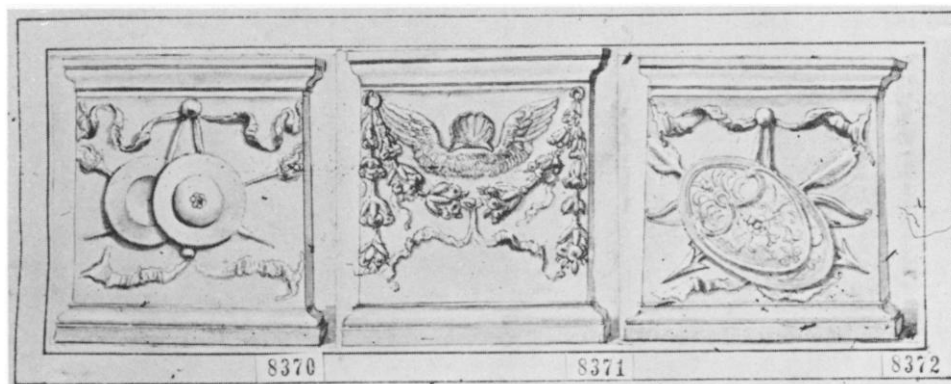
No. 8360 (FIG. 61a). As previous.



No. 8354 (FIG. 62). Altar to Herakles : Florence, Uffizi.



No. 8373 (FIG. 64). Antonine base : Rome, Villa Doria-Pamphili.



Nos. 8370-8372 (FIG. 63). Altar : Now lost.



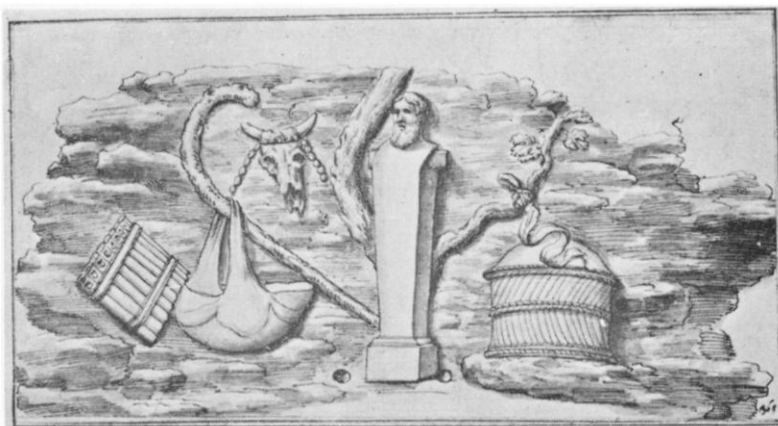
No. 8374 (FIG. 65). Funerary relief: Now lost.



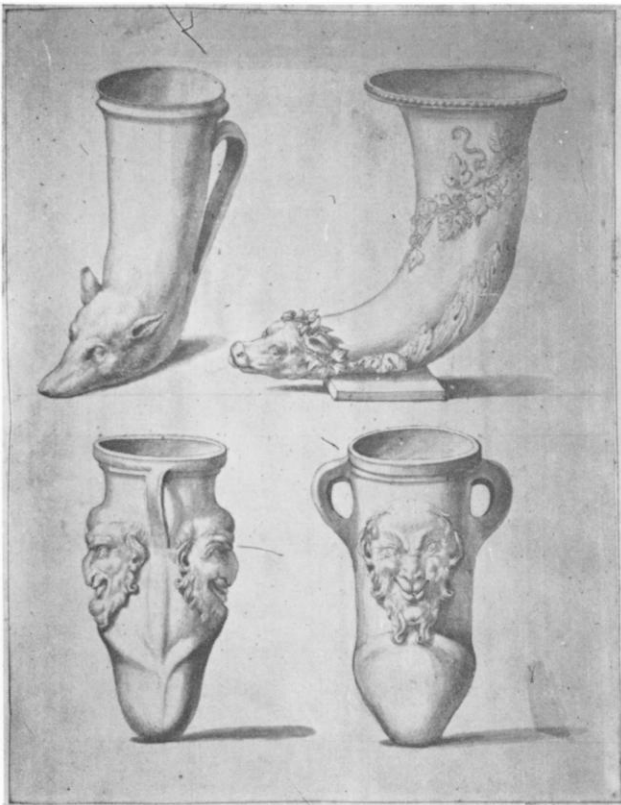
No. 8376 (FIG. 66). Archaistic divinities at an altar: Rome, Museo Nazionale Romano.



No. 8380 (FIG. 67). Altar with pantheistic reliefs: Now lost.



No. 8381 (FIG. 68). Bacchic relief: Now lost.



No. 8386 (FIG. 69). Rhytons and a phallic vase :
Louvre and elsewhere.



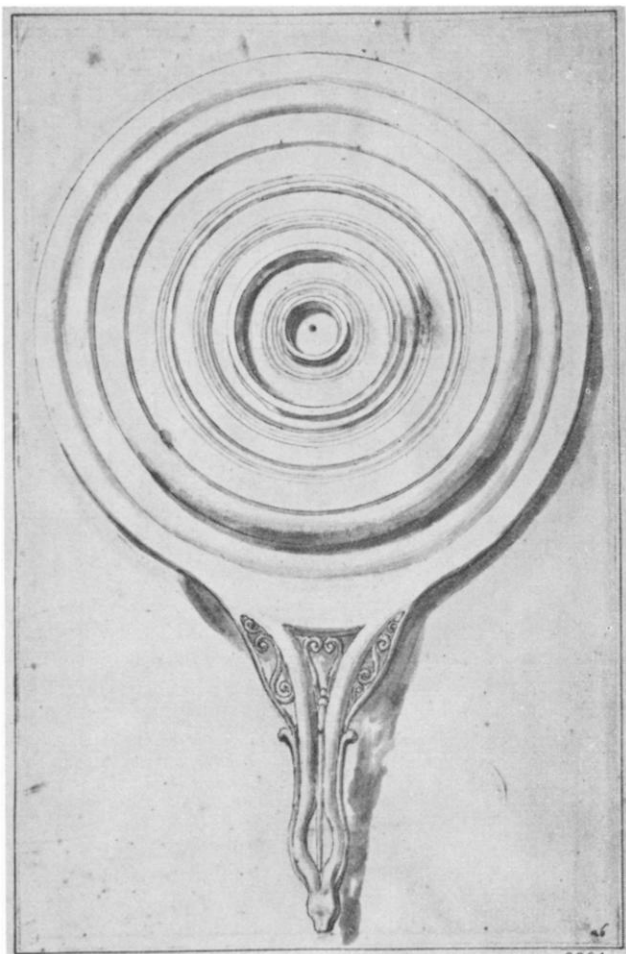
No. 8388 (FIG. 71). Etruscan mirror : Location unknown.



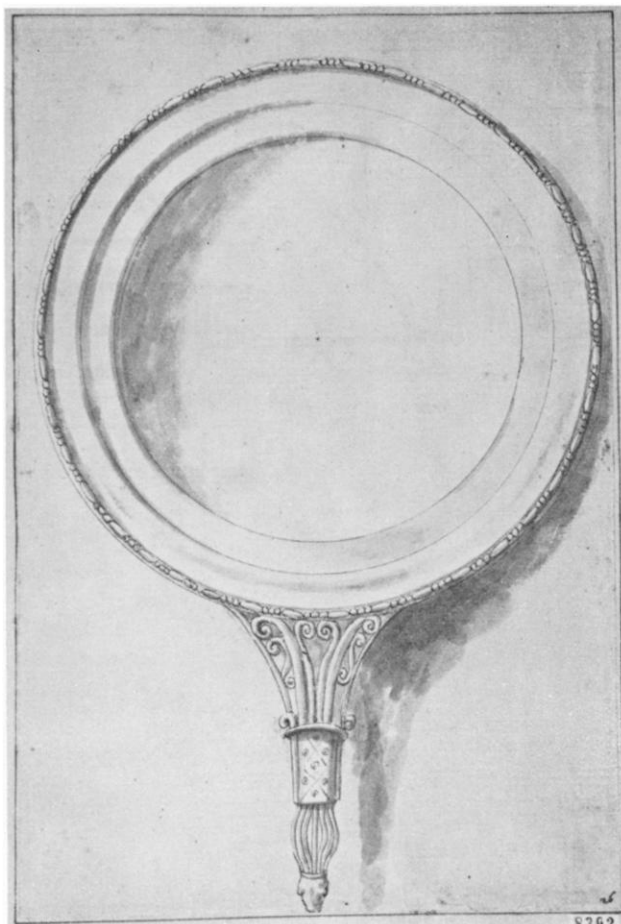
No. 8387 (FIG. 70). Miscellaneous
bronzes.



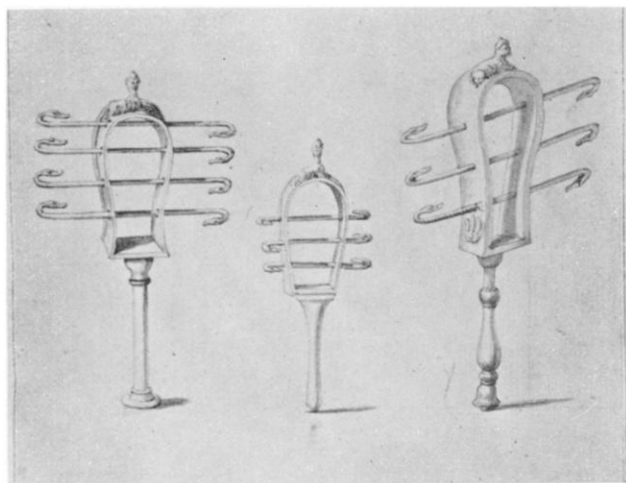
No. 8389 (FIG. 72). Enriched patera : Location unknown.



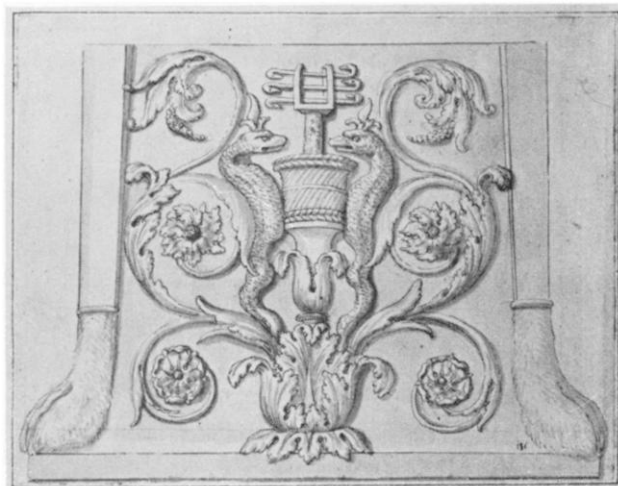
No. 8391 (FIG. 73). Bottom of a casserole bowl:
Location unknown.



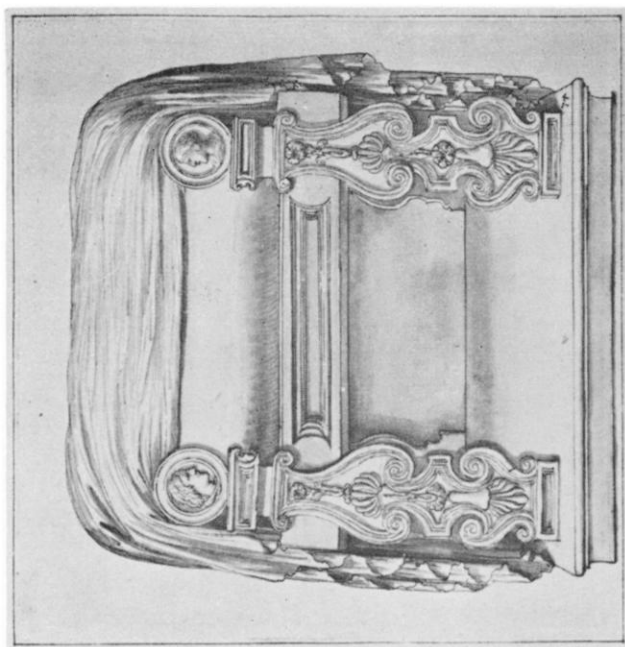
No. 8392 (FIG. 74). Interior of the previous.



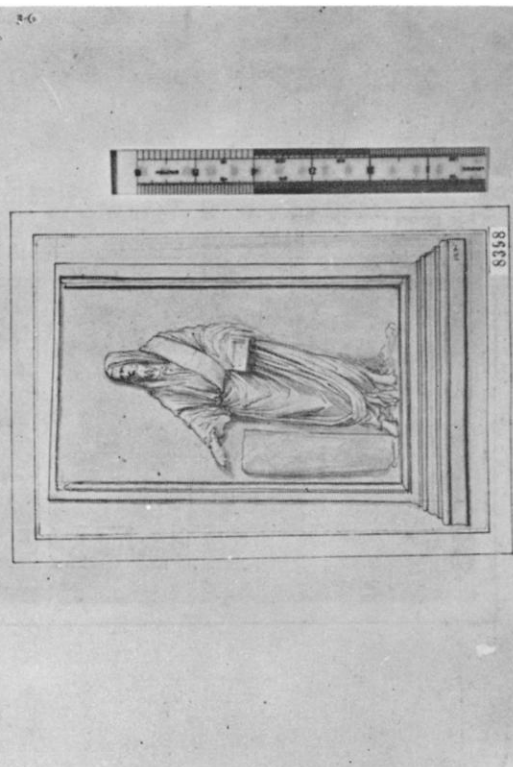
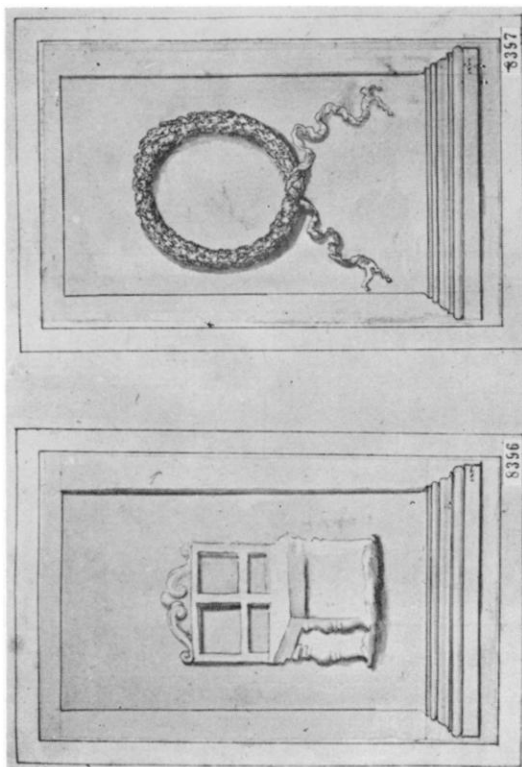
No. 8393 (FIG. 75). Three sistra : Present locations unknown.



No. 8394 (FIG. 76). Table or bench-support :
Location unknown.



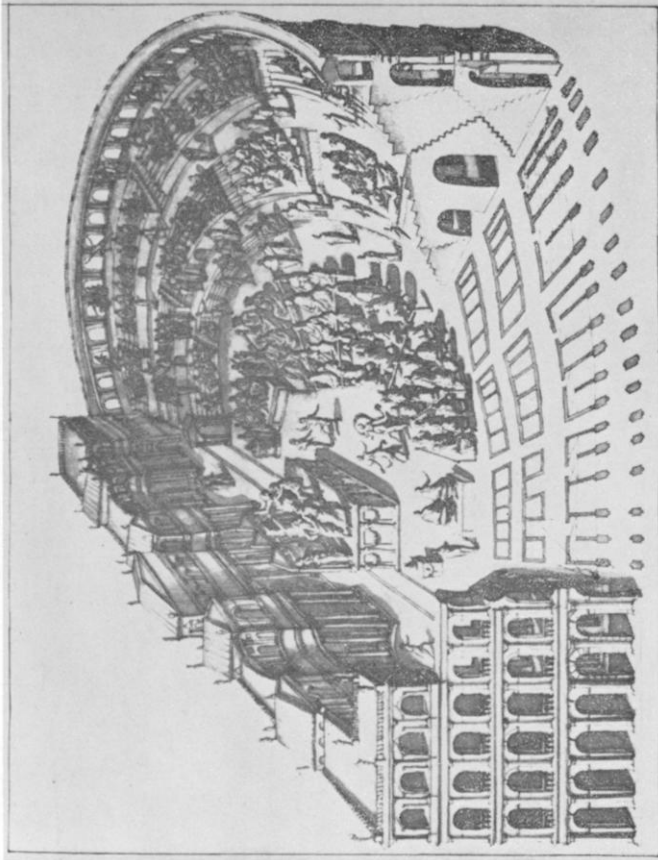
No. 8395 (Fig. 77). Ceremonial throne : Munich, Glyptothek.



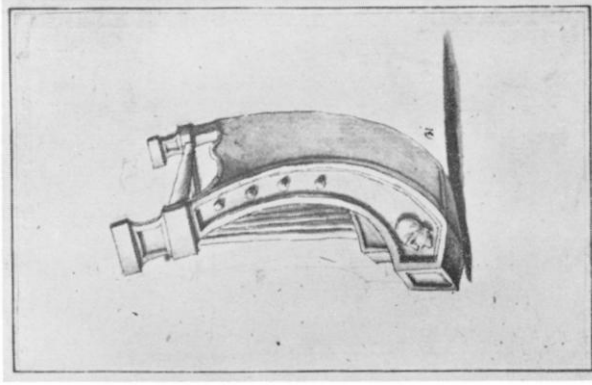
Nos. 8396-8398 (Fig. 78). Altar : Now lost.



No. 8403 (Fig. 79). Sarcophagus lid : Now lost.



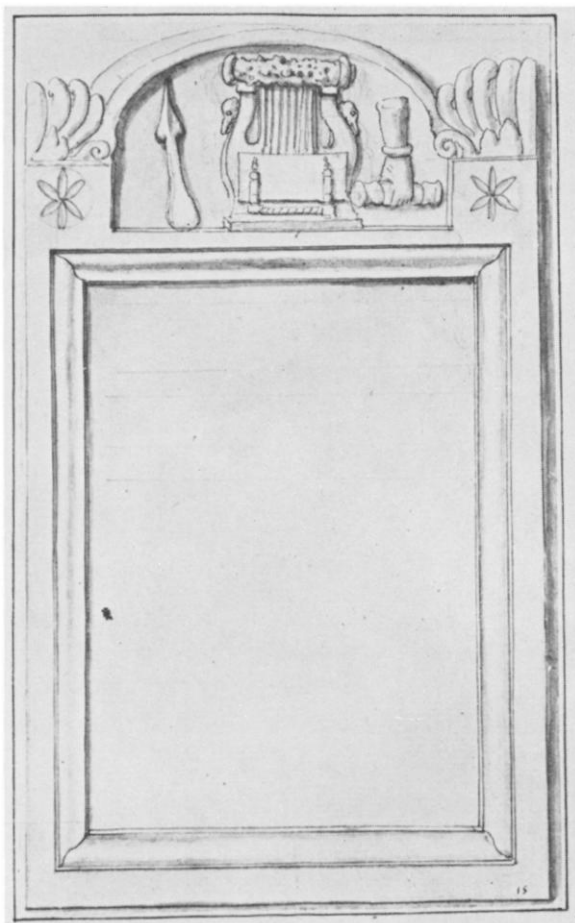
No. 8404 (Fig. 80). A Roman theatre reconstructed.



No. 8415 (Fig. 82). Frame and strings of a lyre: Location unknown.



No. 8405 (Fig. 81). Child's sarcophagus, Eros rolling hoops: Location unknown.



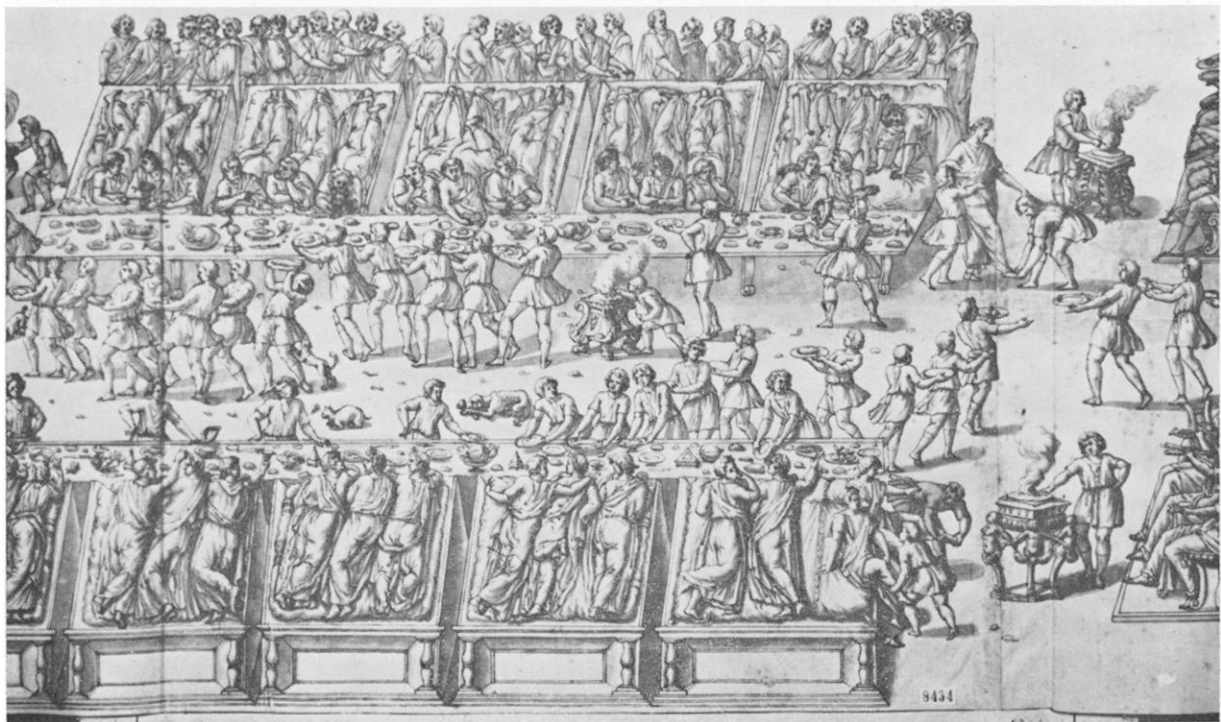
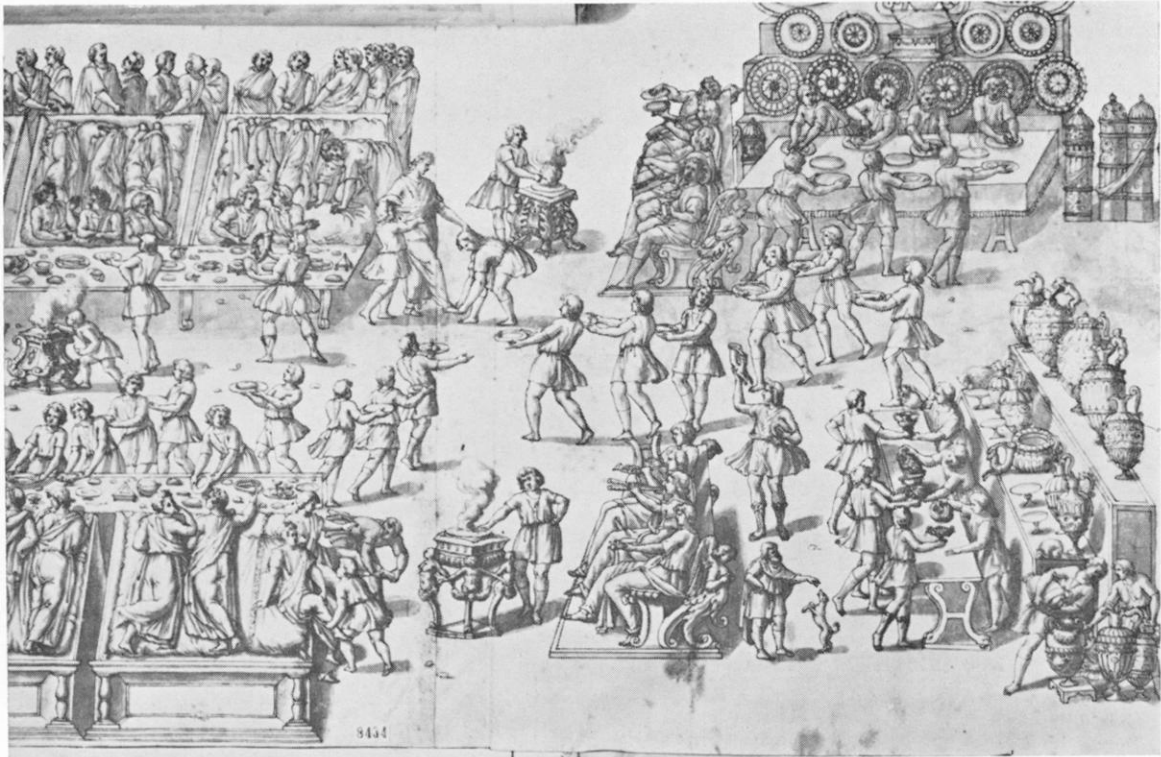
No. 8417 (FIG. 83). Inscribed funerary plaque:
Location unknown.



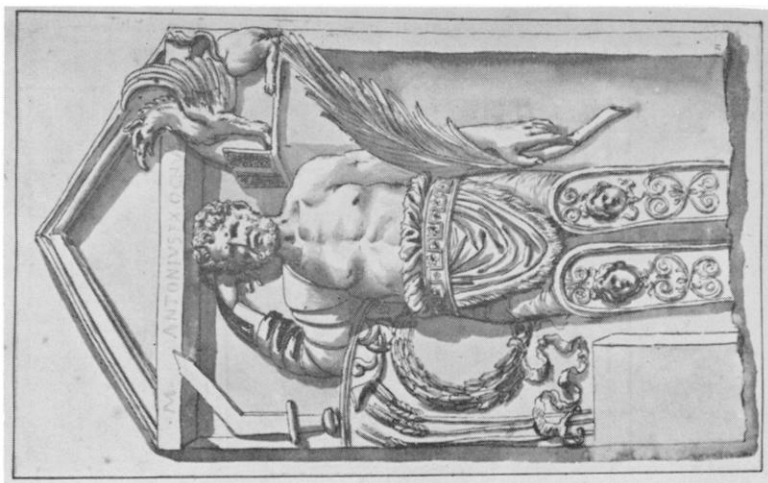
No. 8426 (FIG. 84). Funerary relief: Now lost.



No. 8432 (FIG. 85). Sarcophagus relief: Now lost.



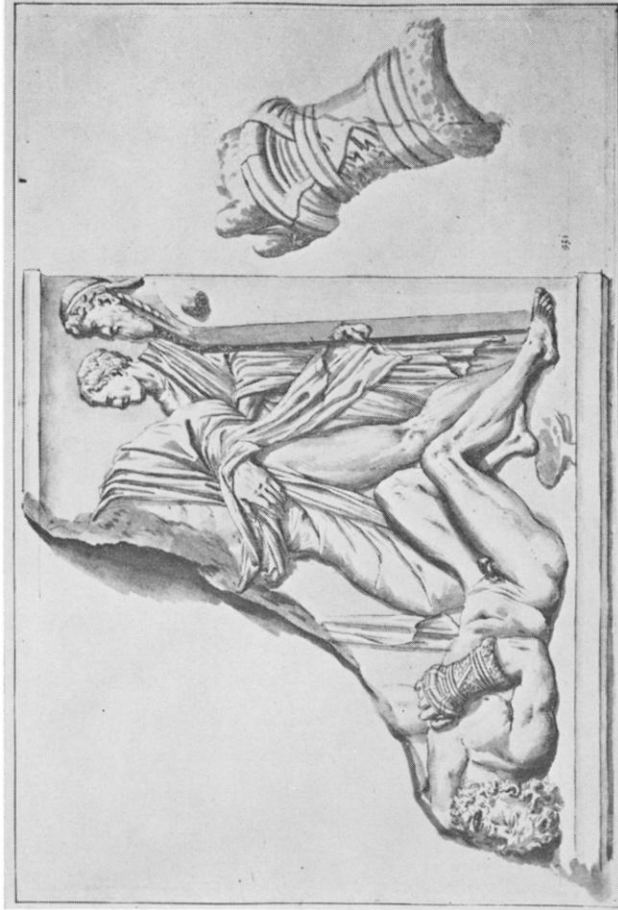
No. 8434 (Fig. 86). Reconstruction of a Roman banquet.



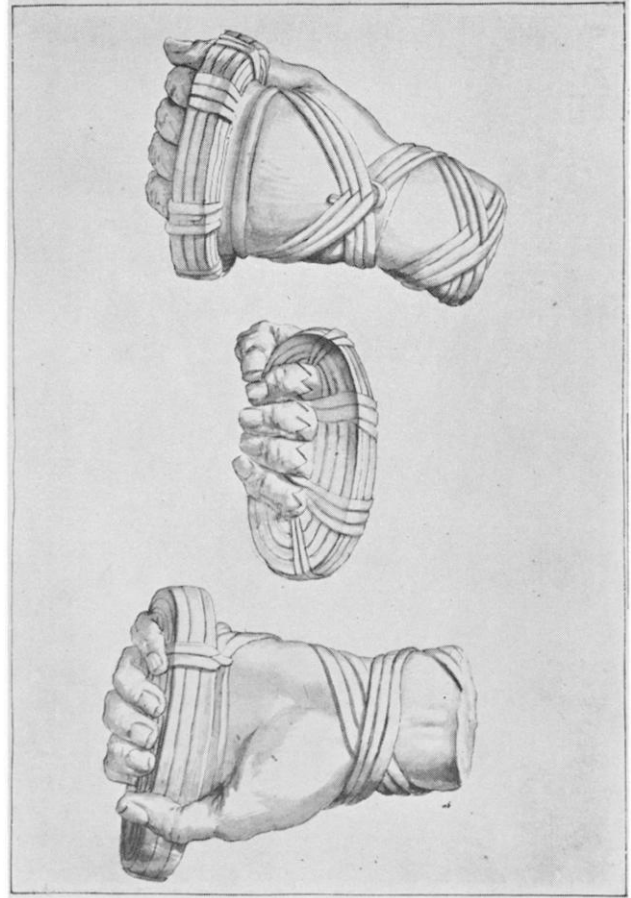
No. 8442 (Fig. 87). Stele of a Thracian gladiator : Now lost.



No. 8449 (Fig. 90). Possible lost fragment of the Arch of Claudius.



No. 8444 (Fig. 88). Relief fragment : Now lost.



No. 8445 (Fig. 89). Hands of a pugilist.



No. 8452 (FIG. 91). Cupids acting the Meleager myth : Now lost.



No. 8457 (FIG. 92). Sarcophagus with hunting scene. Rome, Palazzo Mattei.



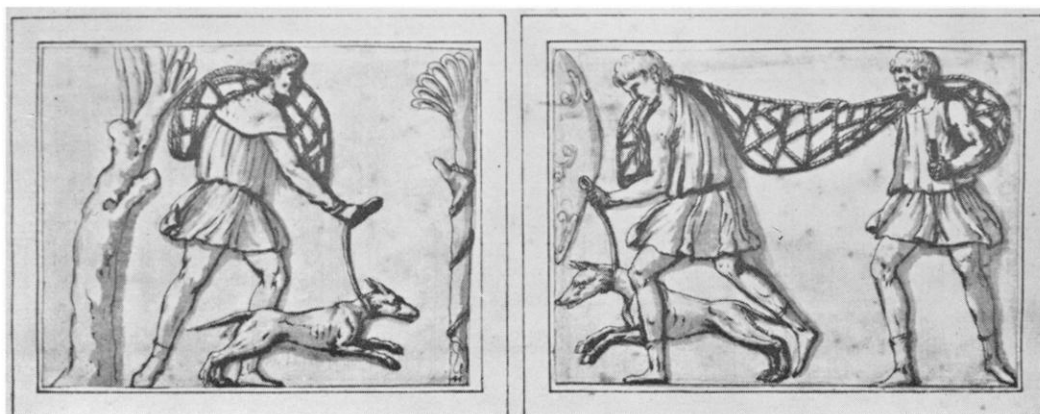
No. 8749 (FIG. 93). As previous.



No. 8457 (FIG. 93a). As previous.



No. 8462 (FIG. 94). Hunting sarcophagus: Now lost.



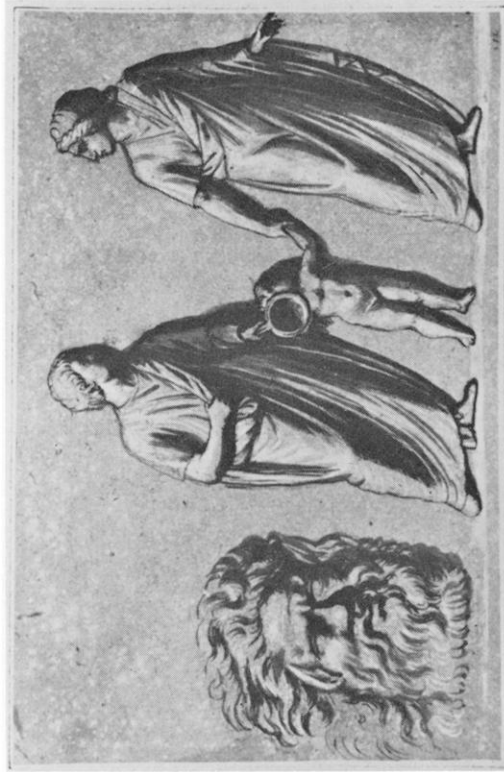
Nos. 8463, 8464 (FIG. 95). Ends of the previous.



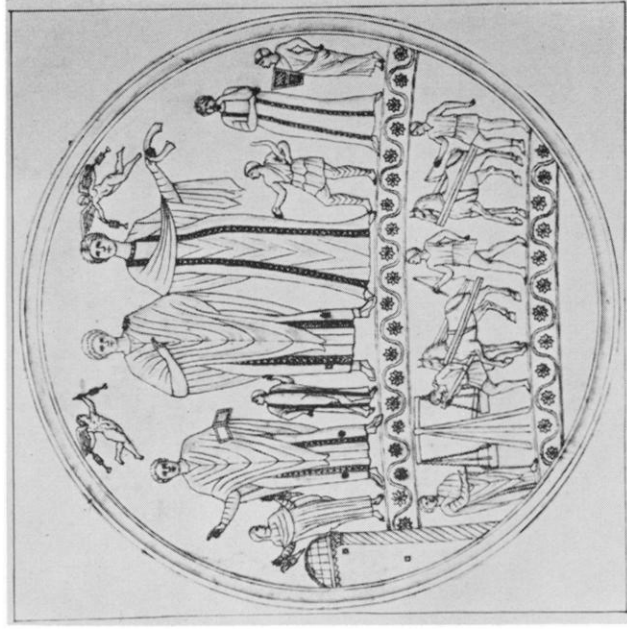
No. 8472 (Fig. 96). Deathbed sarcophagus : Now lost.



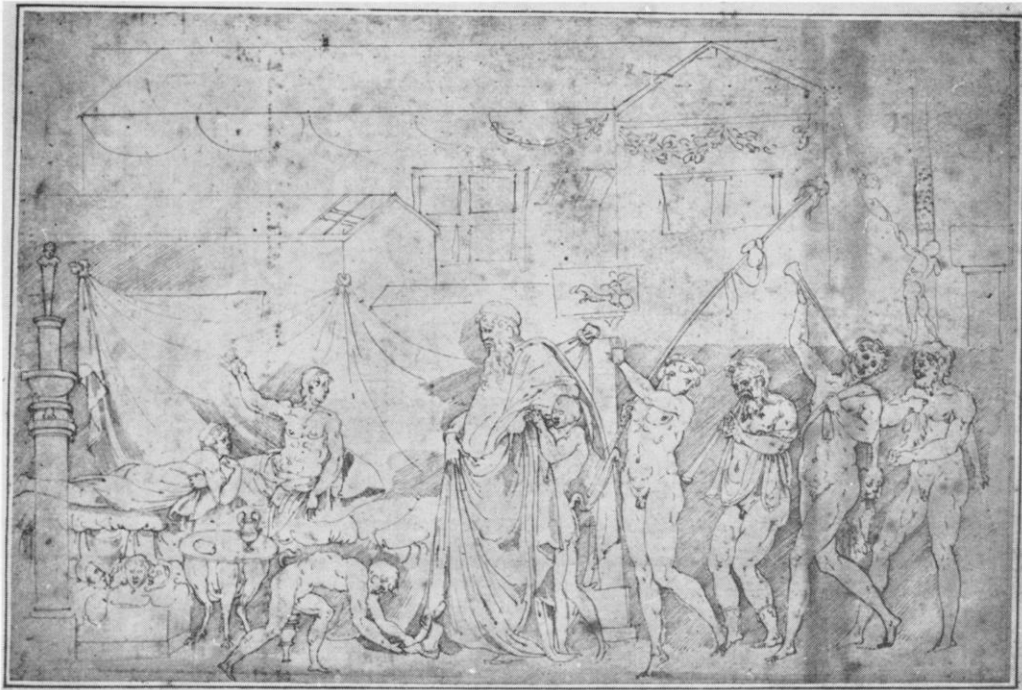
No. 8476 (Fig. 97). Scene in a cloth shop : Florence, Uffizi.



No. 8480 (Fig. 98). Cinquecento relief : Now lost.



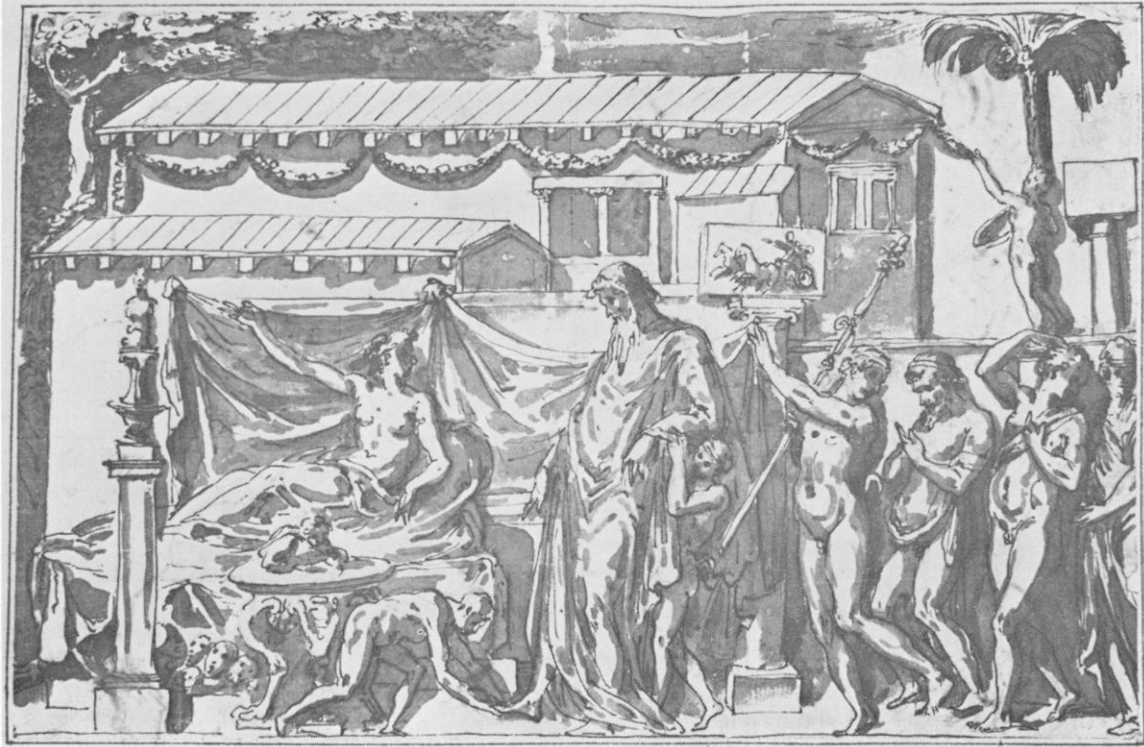
No. 8483 (Fig. 99). Late Antique glass dish : Now lost.



No. 8488 (FIG. 100). Relief with visit of Dionysos: Presumably London, British Museum.



No. 8023 (FIG. 101). See previous.



No. 8060 (FIG. 102). See previous.



No. 8489 (FIG. 103). Banquet sarcophagus: Now lost.



No. 8492 (FIG. 104). Dedicatory or sepulchral relief: Now lost.



No. 8493 (FIG. 105). Dedicatory or sepulchral relief: Now lost.



No. 8494 (FIG. 106). Fragment of an "Ikarios" relief: Now lost.



No. 8497 (FIG. 107). Sarcophagus relief, fragment: Location uncertain.



No. 8505 (Fig. 108). Deathbed sarcophagus : Now lost.



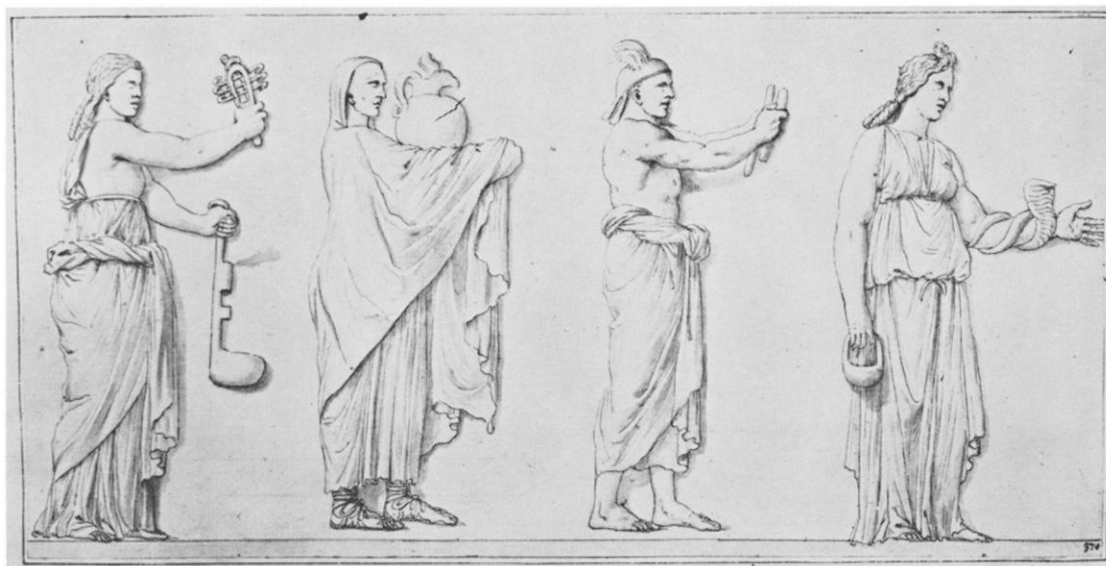
No. 8510 (Fig. 110). Marriage sarcophagus : Rome, San Lorenzo.



No. 8508 (Fig. 109). Cinerary urn : Now lost.



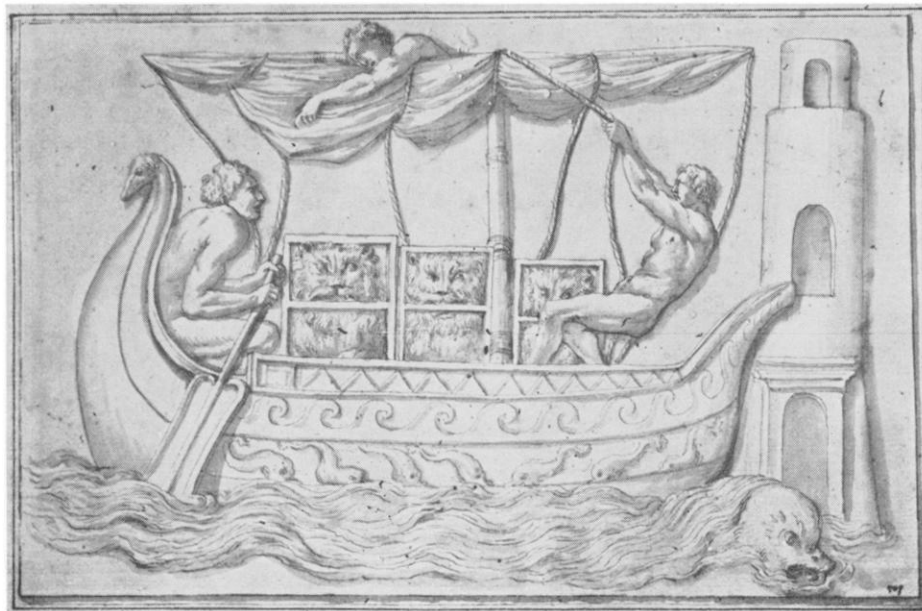
No. 8511 (FIG. 111). Ends of the previous.



No. 8518 (FIG. 112). Isiac procession: Vatican Museums.



No. 8519 (FIG. 113). Lions pursuing hunters : Rome, Villa Medici.



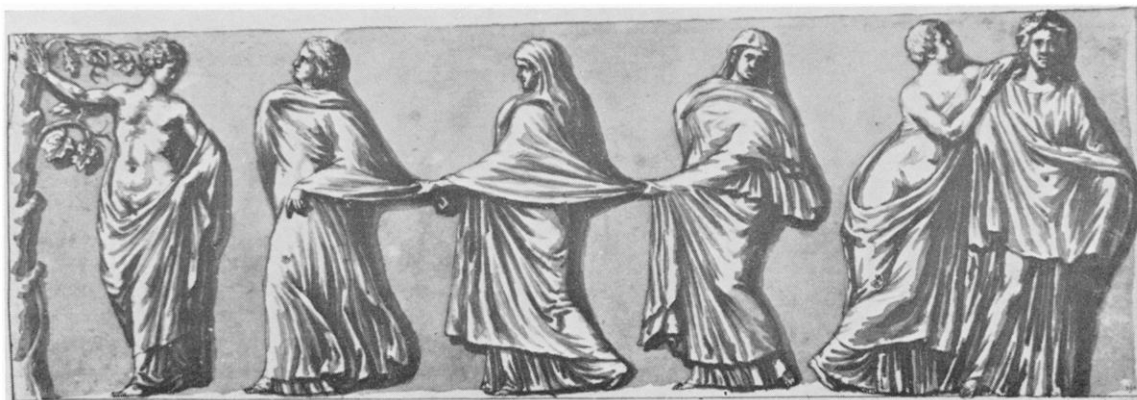
No. 8520 (FIG. 114). Lions as cargo : Rome, Villa Medici.



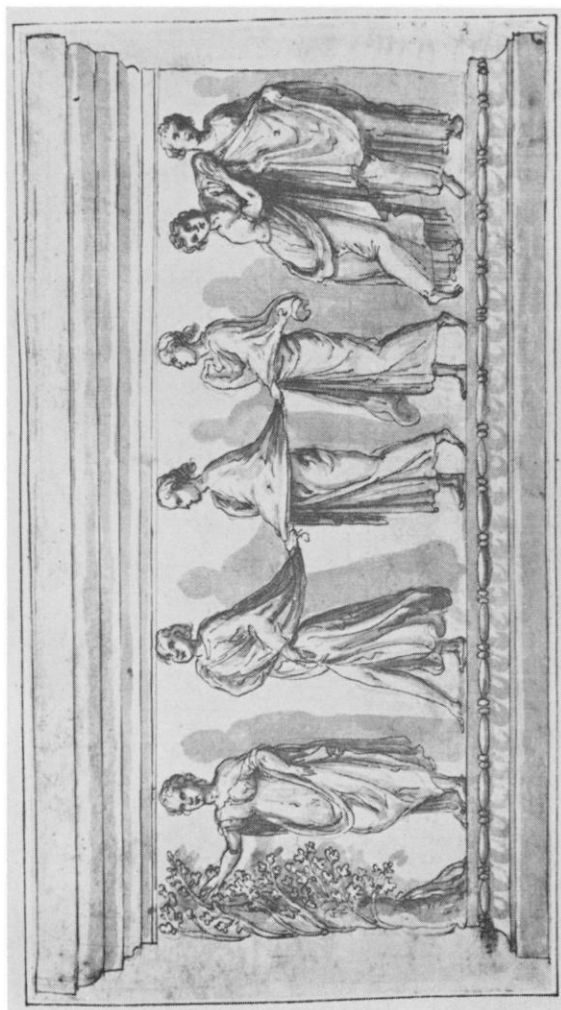
No. 8521 (FIG. 115). Fragment of a hunting sarcophagus :
Now lost.



No. 8524 (FIG. 116). Eleusian puteal : Rome, Villa Torlonia-Albani.



No. 8738 (FIG. 117). As previous.



No. 8034 (FIG. 118). As previous.



No. 8525 (FIG. 119). Cinerarium: Now lost.



No. 8526 (FIG. 120). Funerary relief: Now lost.



No. 8527 (FIG. 121). Cinerarium:
Now lost.



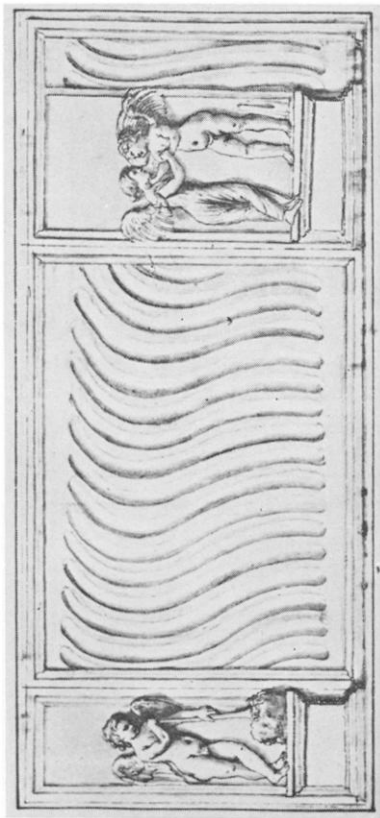
No. 8529 (FIG. 123). Strigilar sarcophagus: Vatican,
Galleria Lapidaria.



No. 8528 (FIG. 122). Sarcophagus or funerary relief: Present location unknown.



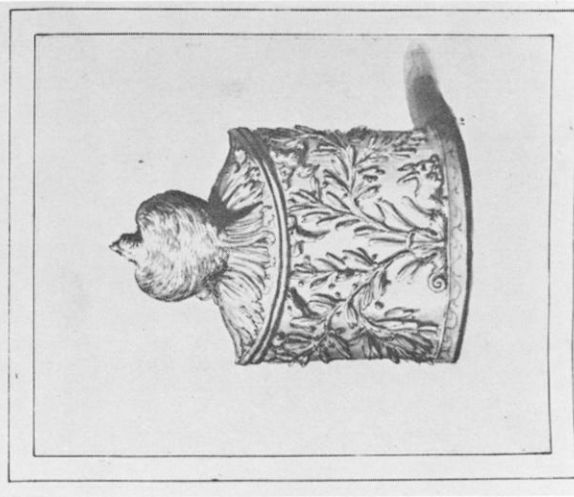
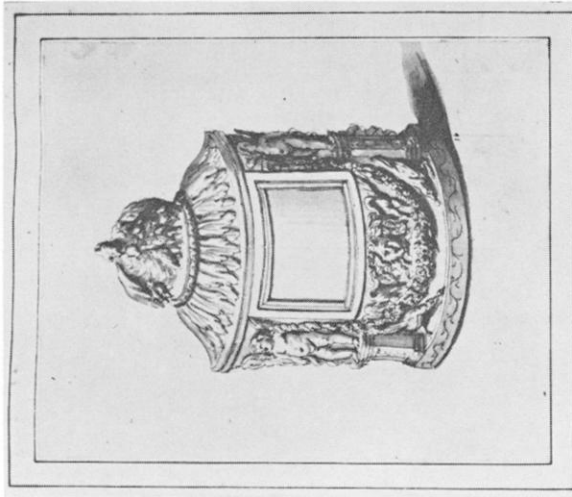
No. 8530 (FIG. 124). Sarcophagus with Victoriae: Present location unknown.



No. 8532 (FIG. 125). Section of sarcophagus relief: Unidentified.



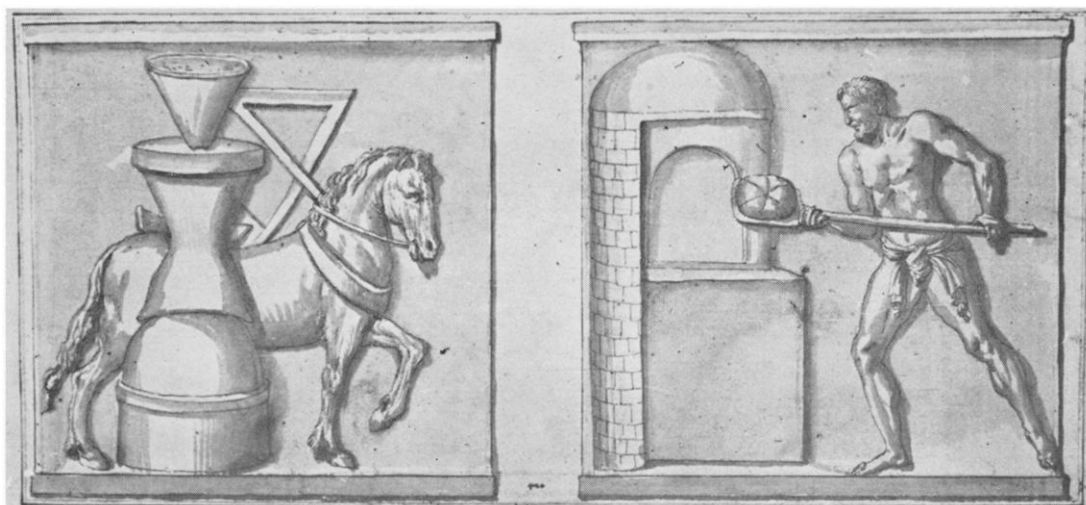
No. 8535A (FIG. 127). Sarcophagus of an intellectual landowner: Rome, Palazzo Nuovo della Propaganda.



Nos. 8534, 8535 (FIG. 126). Cinerarium: Now lost.



No. 8536 (FIG. 128). Sarcophagus of a cultured miller : Rome, Villa Medici.



Nos. 8537, 8538 (FIG. 129). Ends of the previous.



No. 8539 (FIG. 130). Mutilated Prometheus sarcophagus : Now lost.



No. 8540 (FIG. 131). Funerary relief: Location unknown.



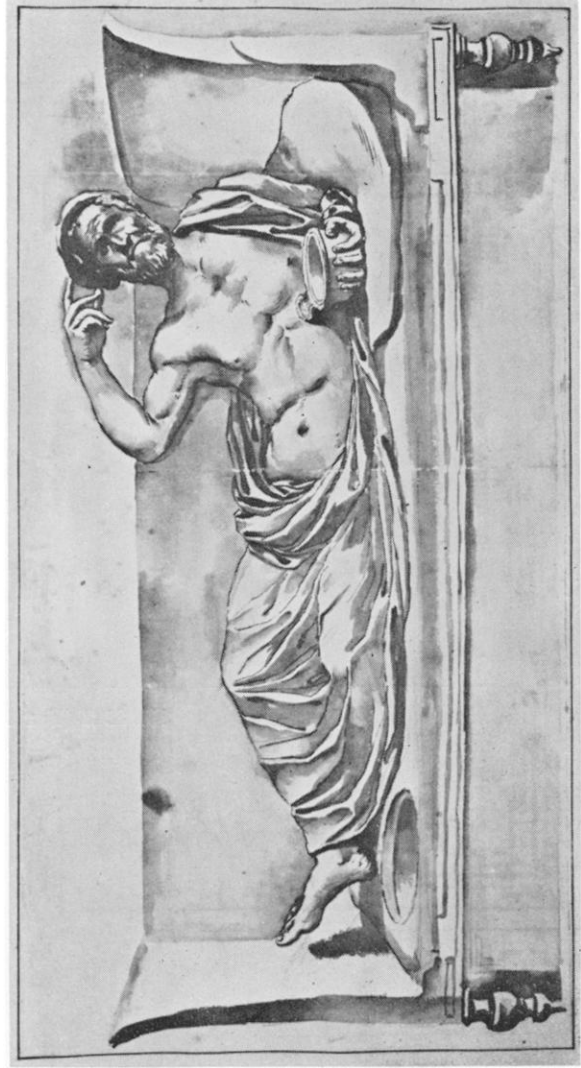
No. 8541 (FIG. 132). Sarcophagus lid: Rome, Palazzo Farnese.



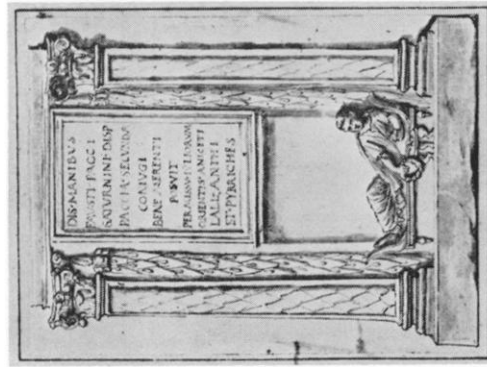
No. 8543 (FIG. 133). Sarcophagus lid: Now lost.



No. 8547 (Fig. 135). Sarcophagus lid : Location unknown.



No. 8548 (Fig. 136). Sarcophagus lid : New York, art market.



No. 8545 (Fig. 134). Cinerarium :
Present location unknown.



No. 8548 (Fig. 136a). As previous.



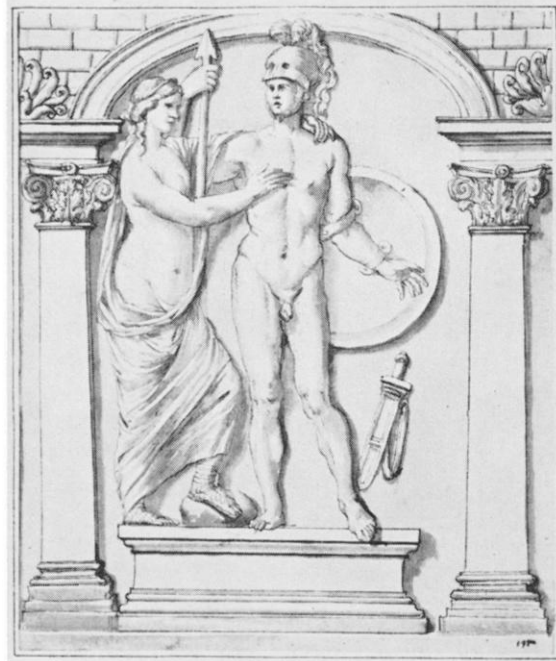
No. 8549 (Fig. 137). Funerary lid: Now lost.



No. 8553 (FIG. 138). Frieze of the Forum of Nerva.



No. 8570 (FIG. 139). Roman copy of a Late Transitional relief: Rome, art market.



No. 8571 (FIG. 140). Center of a sarcophagus relief: Now lost.



No. 8573 (FIG. 141). Relief from the Ara Pietatis Augustae: Rome, Villa Medici.



No. 8482 (FIG. 142). As previous.



No. 8580 (FIG. 143). Egyptian relief: Now lost.



No. 8584 (FIG. 144). Relief fragment, Apollo:
Present location uncertain.



No. 8589 (FIG. 145). Freeing of slaves: Brussels,
Musée de Mariemont.



No. 8595 (FIG. 146). An emperor presiding at a *Congiarium*:
Rome, Villa Torlonia-Albani.



No. 8595 (FIG. 146a). The previous.



No. 8596 (FIG. 147). Huntsman and dog:
Now lost.



No. 8597 (FIG. 148). Enigmatic relief fragment:
Location unknown.



No. 8600 (FIG. 149). Sarcophagus lid (?); Erotes and sea beasts: Location unknown.



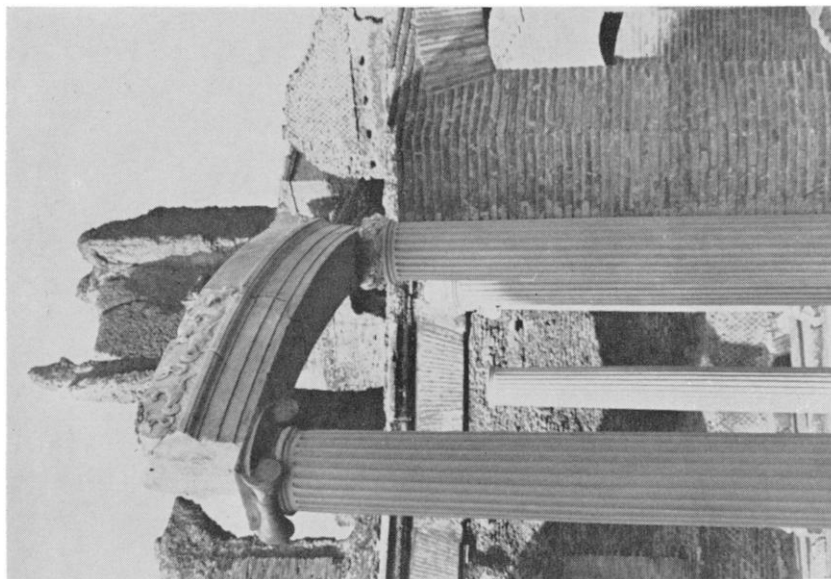
No. 8603 (Fig. 150). Marine and other architectural motifs.



No. 8604 (Fig. 151). Architectural frieze from Hadrian's Villa at Tivoli.



No. 8605 (Fig. 152). As previous.



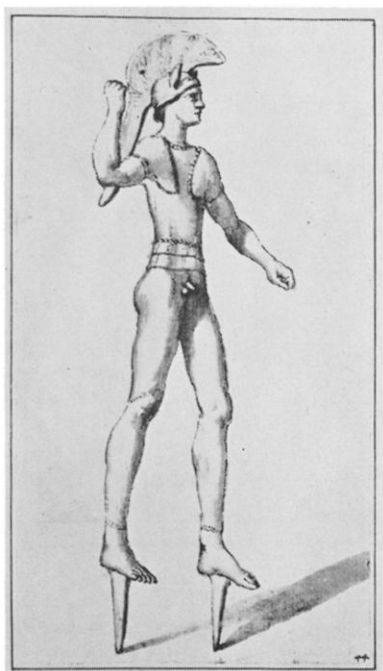
Nos. 8604, 8605 (Fig. 152a). Section of curved entablature with marine motifs: Tivoli, Villa Hadriana.



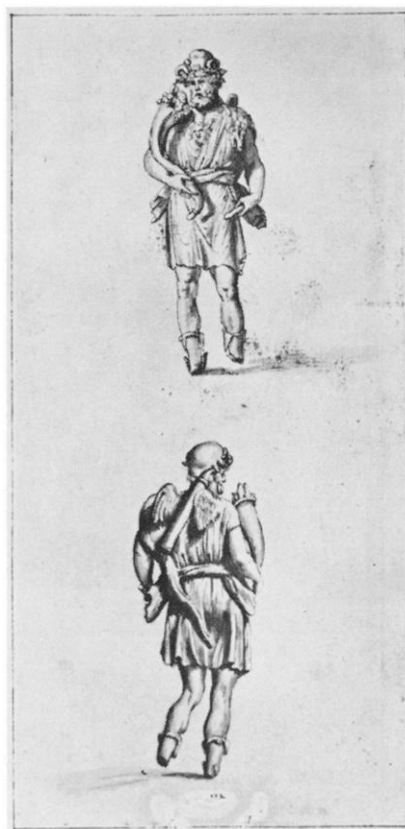
No. 8606 (FIG. 153). Front of a Nereid sarcophagus: Paris, Louvre.



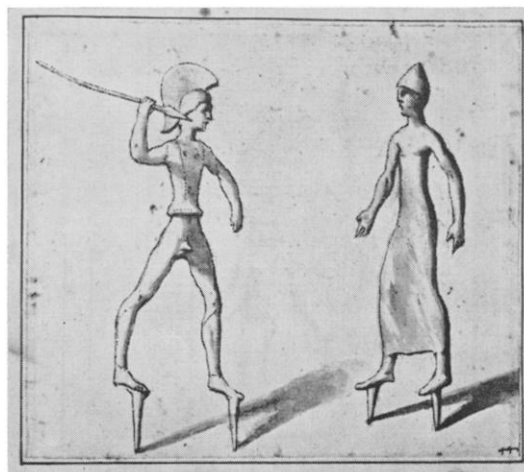
No. 8609 (FIG. 154). Tondo with Odysseus and Scylla: Now lost.



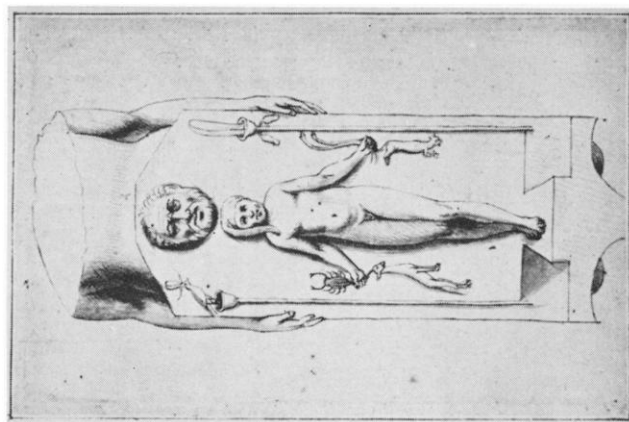
No. 8612 (FIG. 156). Italo-Etruscan bronze warrior: Location unknown.



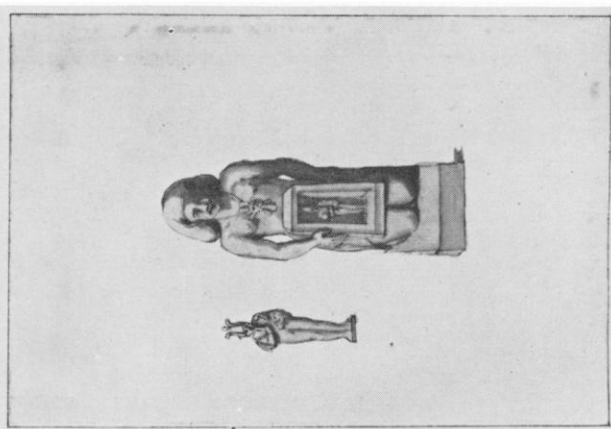
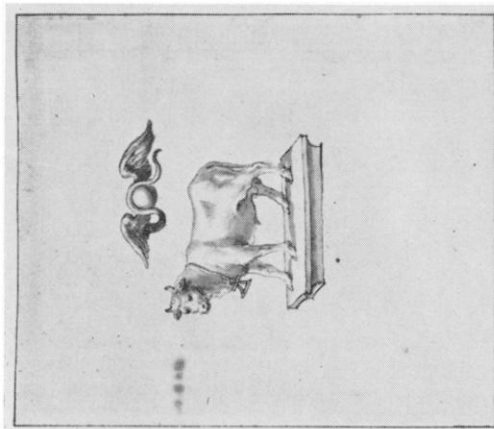
No. 8611 (FIG. 155). Statuette of "Vertumnus": Paris, Bibliothèque Nationale.



No. 8613 (FIG. 157). Italo-Etruscan warrior and maiden: Vatican Museums (?).



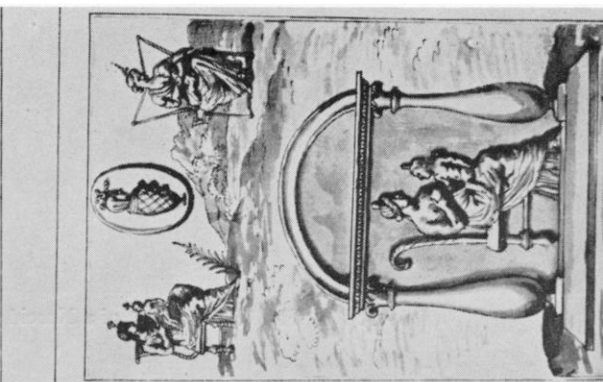
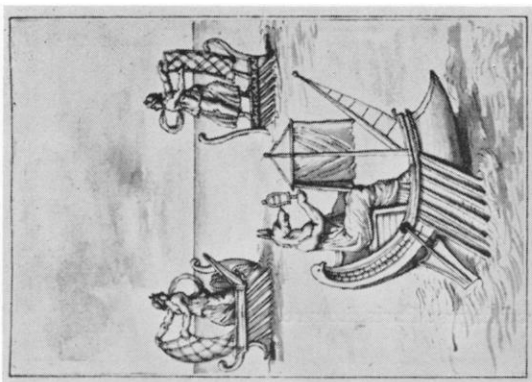
No. 8614 (Fig. 158). Graeco-Egyptian statue: Location unknown.



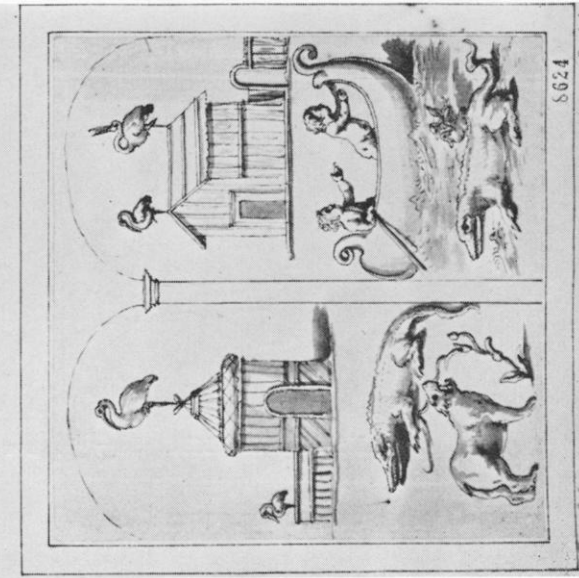
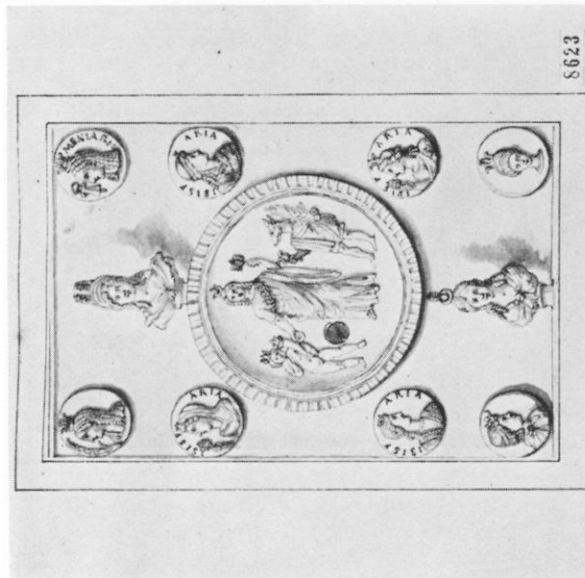
Nos. 8615, 8616 (Fig. 159). Various Egyptian antiquities.



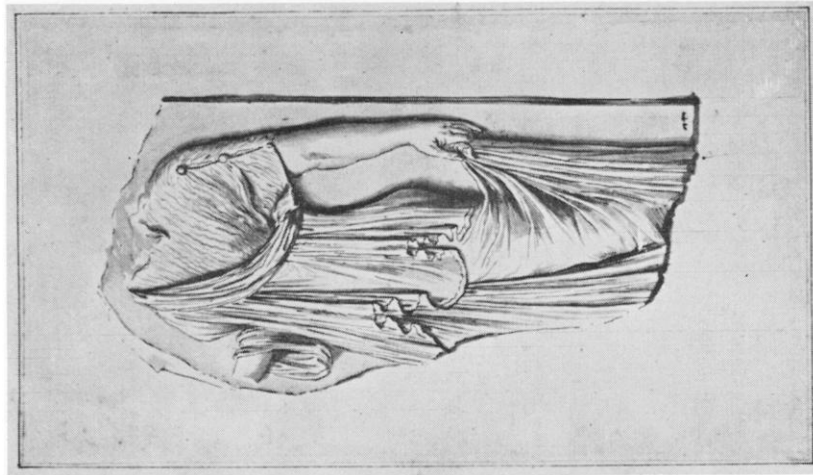
Nos. 8619, 8620 (Fig. 160). Romano-Egyptian antiquities.



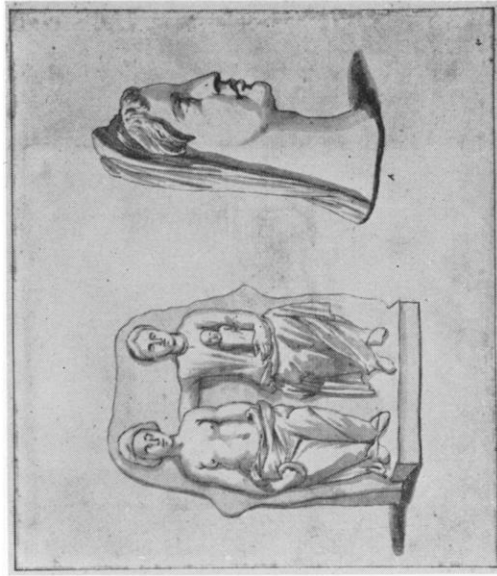
Nos. 8621, 8622 (Fig. 161). Romano-Egyptian antiquities and settings.



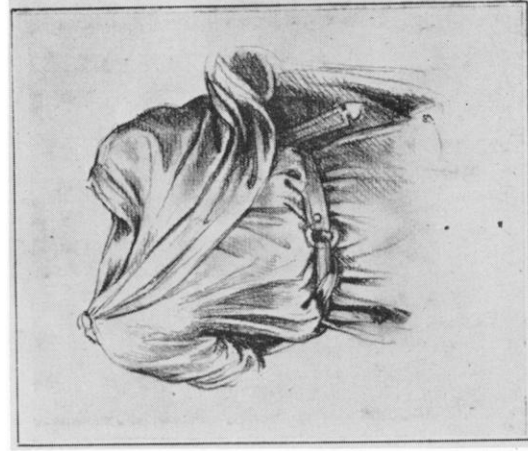
Nos. 8623, 8624 (Fig. 162). Romano-Egyptian minor objects and a "Campana" plaque.



No. 8625 (Fig. 163). Fragment of architectural plaque: Location unknown.



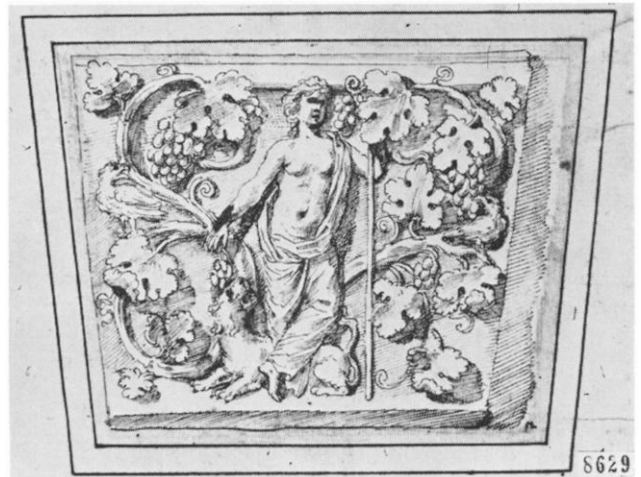
No. 8626 (Fig. 164). Italic terracottas.



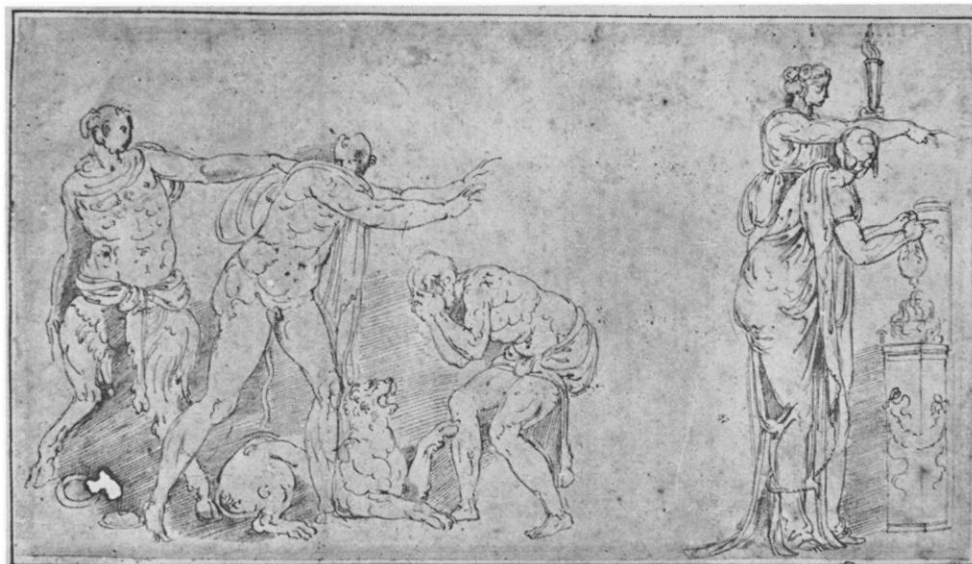
No. 8627 (Fig. 165). Fragment, a male (barbarian?) torso: Location unknown.



No. 8628 (FIG. 166). Architectural relief, Chariot of Oinomaos and Myrtilos : Location unknown.



No. 8629 (FIG. 167). Pilaster with Dionysos : Location unknown.



No. 8630 (FIG. 168). Sarcophagus relief : Probably Vatican Museums.



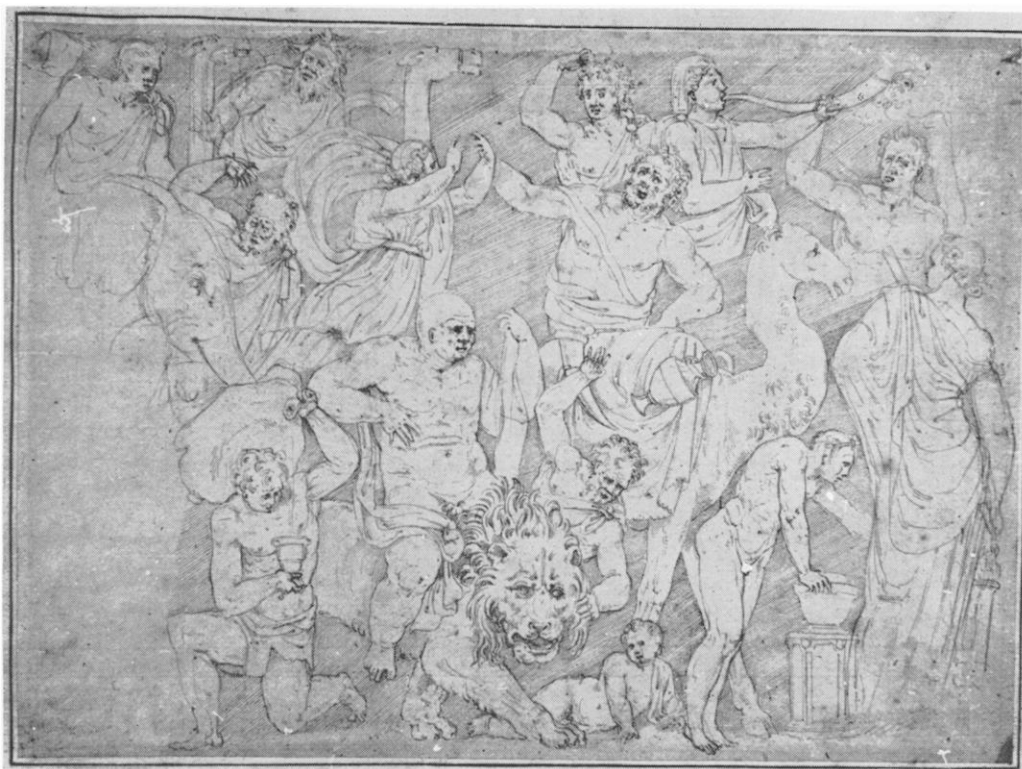
No. 8631 (FIG. 169). Bacchic sarcophagus : Hever Castle.



No. 8632 (FIG. 170). Bacchic sarcophagus *reversed* : Woburn Abbey.



No. 8638 (FIG. 171). Left front of the previous.



No. 8634 (FIG. 172). Right front of a Bacchic sarcophagus : Rome, Palazzo Rospigliosi.



No. 8635 (FIG. 173). Left front of the previous.



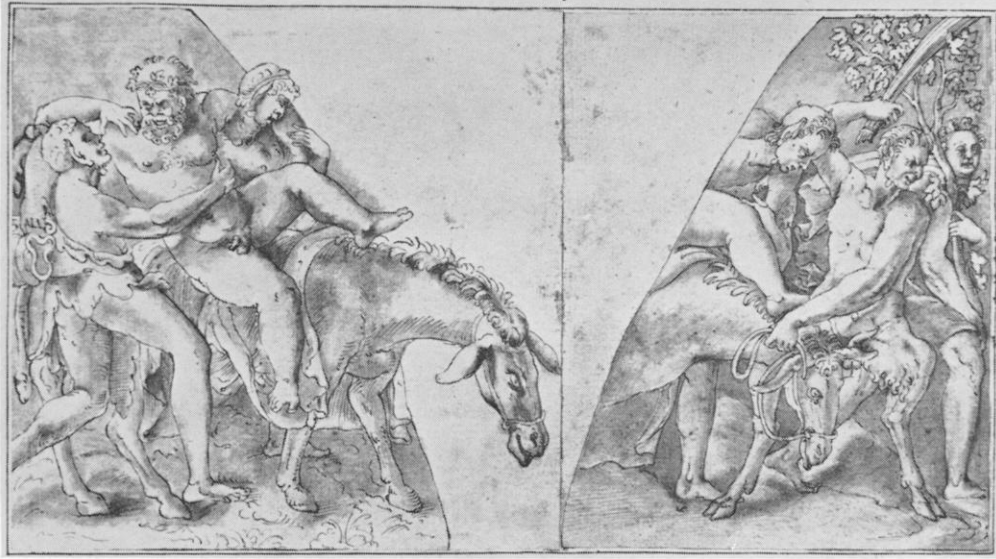
No. 8016 (FIG. 174). The Rospigliosi sarcophagus.



No. 8636 (FIG. 175). Bacchic sarcophagus: Woburn Abbey.



No. 8017 (FIG. 176). As previous.



No. 8639 (FIG. 177). Sarcophagus reliefs: Probably Vatican Museums.



No. 8641 (FIG. 178). Bacchic relief: Present location unknown.



No. 8642 (FIG. 179). Bacchic puteal : Madrid,
Museo del Prado.



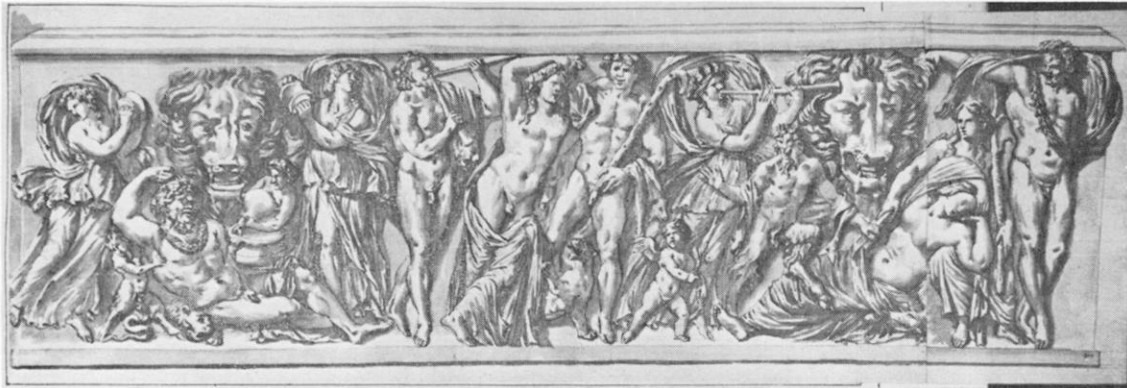
No. 8642 (FIG. 179a). Bacchic puteal : London, Wellcome
Historical Medical Museum.



No. 8646 (FIG. 180). Bacchic relief : Now lost.



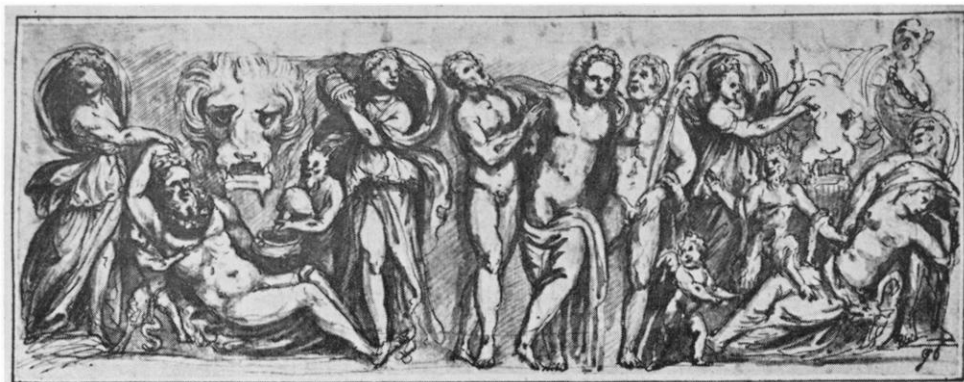
No. 8649 (FIG. 181). Bacchic sarcophagus: Present location unknown.



No. 8650 (FIG. 182). Bacchic sarcophagus: Blenheim Castle.



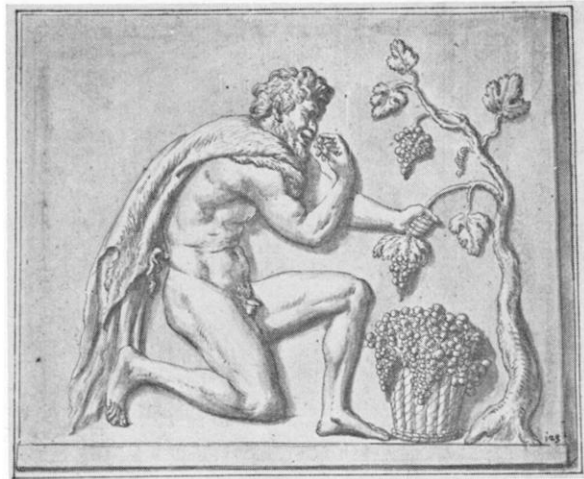
No. 64 (Franks) (FIG. 183). As previous.



No. 8013 (FIG. 184). As previous.



No. 8660 (FIG. 185). Terracotta fragment, Silenus: Rome, Museo delle Terme.



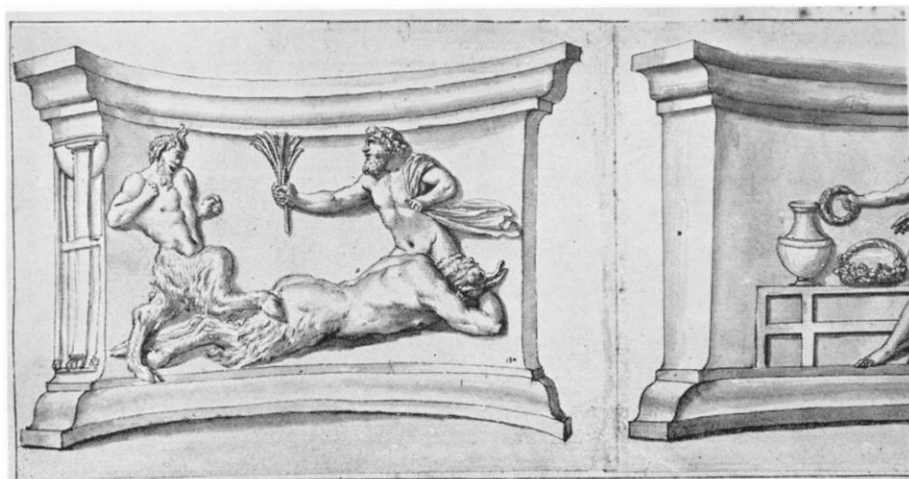
No. 8663 (FIG. 186). "Campana"-type relief, a satyr: Location unknown.



No. 8673 (FIG. 187). Bacchic relief: Now lost.



No. 8675 (FIG. 188). Bacchic sarcophagus fragment: Now lost.



No. 8676 (FIG. 189). Bacchic base: Rome, Palazzo Mattei.



No. 8677 (FIG. 190). As previous.



No. 8680 (FIG. 191). Bacchic sarcophagus relief: Now lost.



No. 8682 (FIG. 192). Lid of a Bacchic sarcophagus: Vatican Museums.



No. 8683 (FIG. 193). Sarcophagus, Bacchic vineyard: Now lost.



No. 8701 (FIG. 194). Section similar to previous: Now lost.



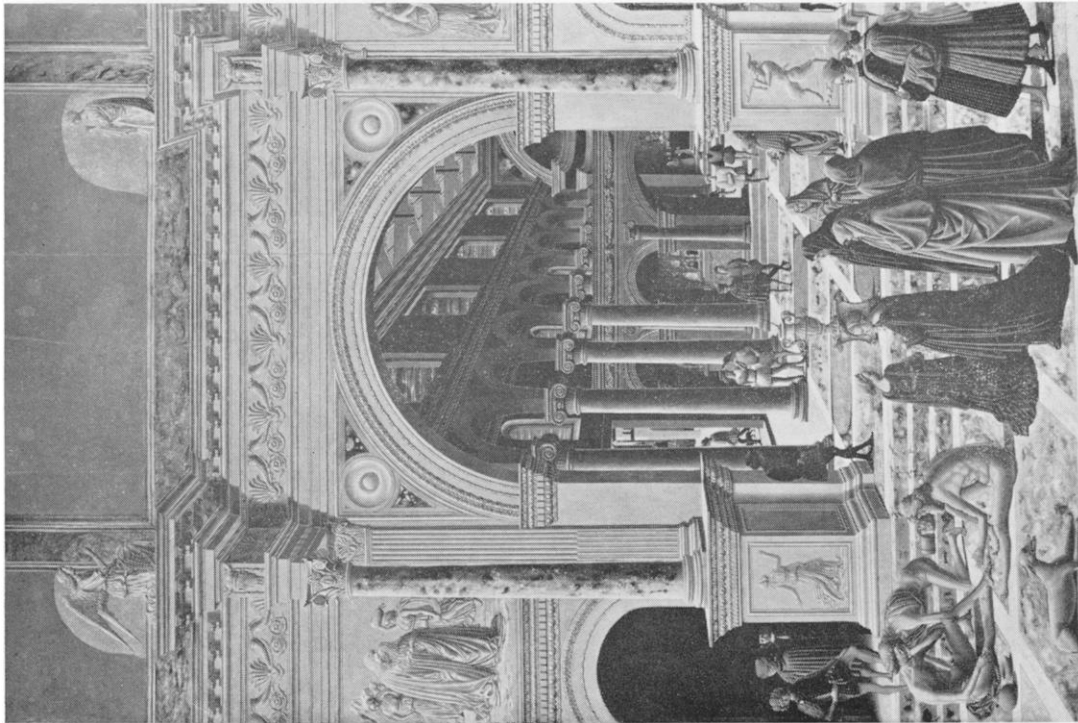
No. 8686 (FIG. 195). Bacchic base: Now lost.



No. 8687 (FIG. 196). Side of previous.



No. 8688 (FIG. 197). Side of previous.



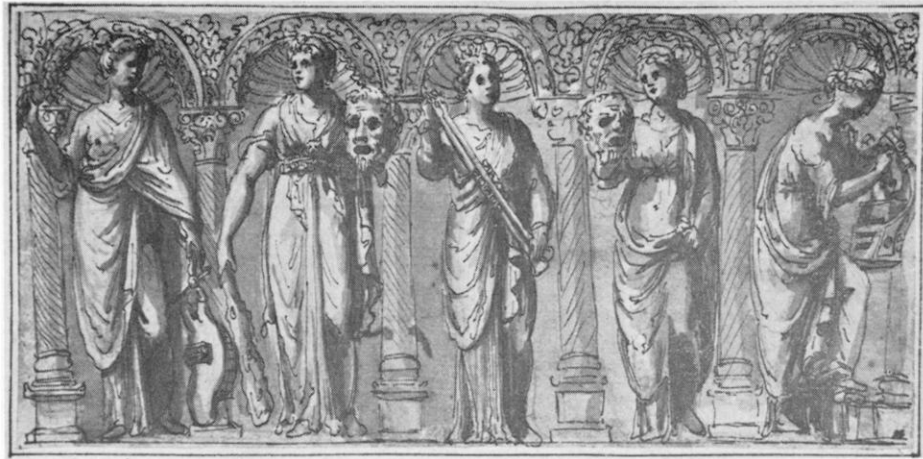
Nos. 8687, 8688 (Fig. 197*a*). Central Italian, *ca.* 1450; Presentation of the Virgin : Boston, Museum of Fine Arts.



No. 8702 (Fig. 198). Sarcophagus with Muses, intellectuals, etc. : Now lost.



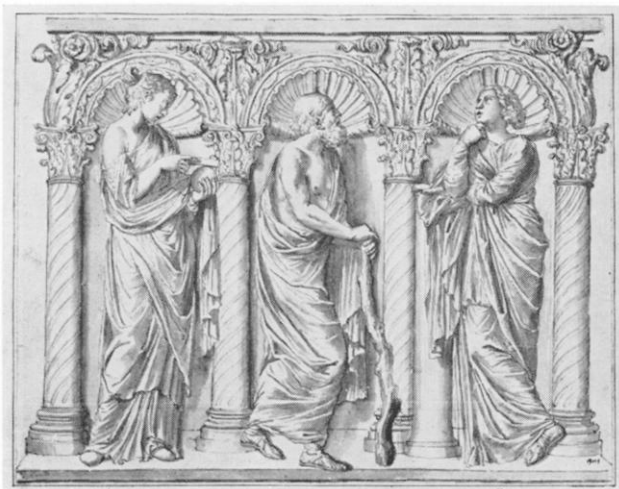
No. 8706 (Fig. 199). Muses on the Mattei sarcophagus : Rome, Museo delle Terme.



No. 8080 (FIG. 200). As previous.



No. 8081 (FIG. 201). View of the ends of the previous.



No. 8707 (FIG. 202). Right end of Mattei sarcophagus.



No. 8705 (FIG. 203). Left end of Mattei sarcophagus.



No. 8705 (Fig. 203a). Detail of the previous.



No. 8708 (Fig. 204). Muse sarcophagus: Rome, S. Paolo.



No. 8711 (Fig. 205). Sarcophagus relief, Death of Thoas: partly Leningrad, Hermitage.



No. 8713 (FIG. 206). Mythological sarcophagus panel : Now lost.



No. 8714 (FIG. 207). Tondo with Odysseus and the Sirens : Now lost.



No. 8716 (FIG. 208). Mars visiting Rhea Silvia : Rome, Palazzo Mattei.



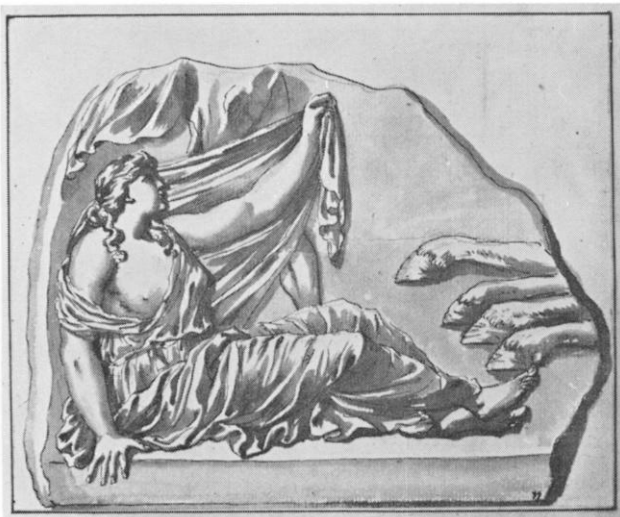
No. 8098 (FIG. 209). As previous.



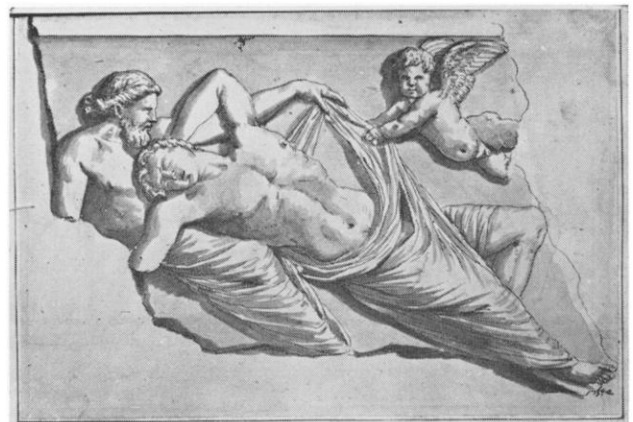
No. 8723 (FIG. 210). Sarcophagus with Judgment of Paris: Rome, Villa Medici.



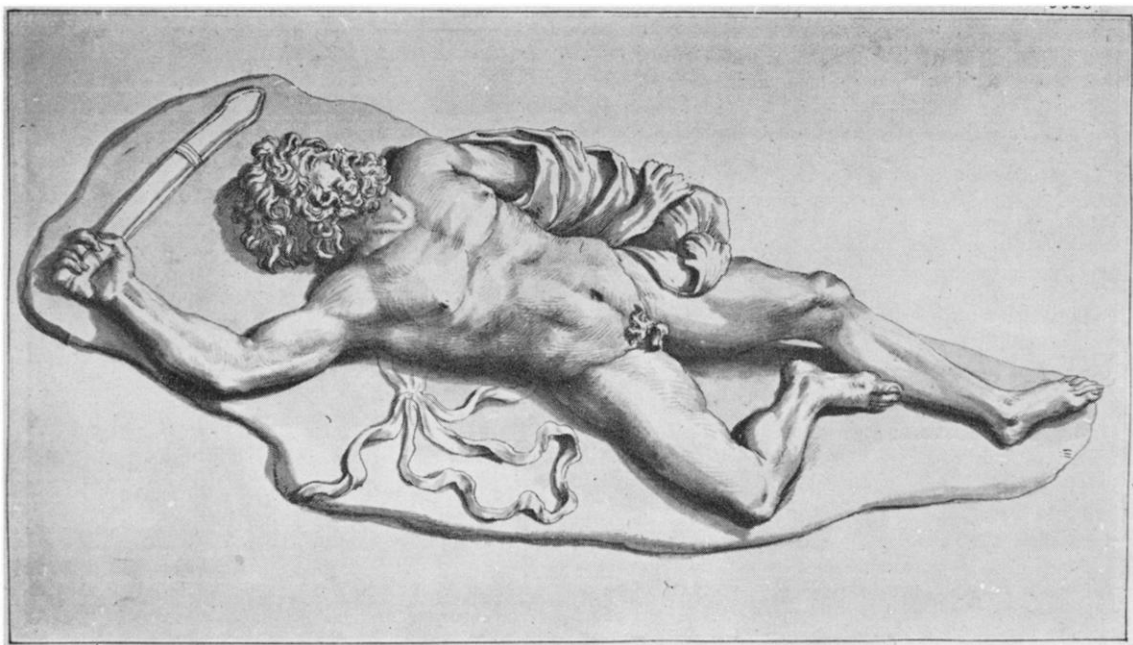
No. 8723 (FIG. 210a). Marcantonio Raimondi (after Raphael), *Judgment of Paris*: Boston, Museum of Fine Arts.



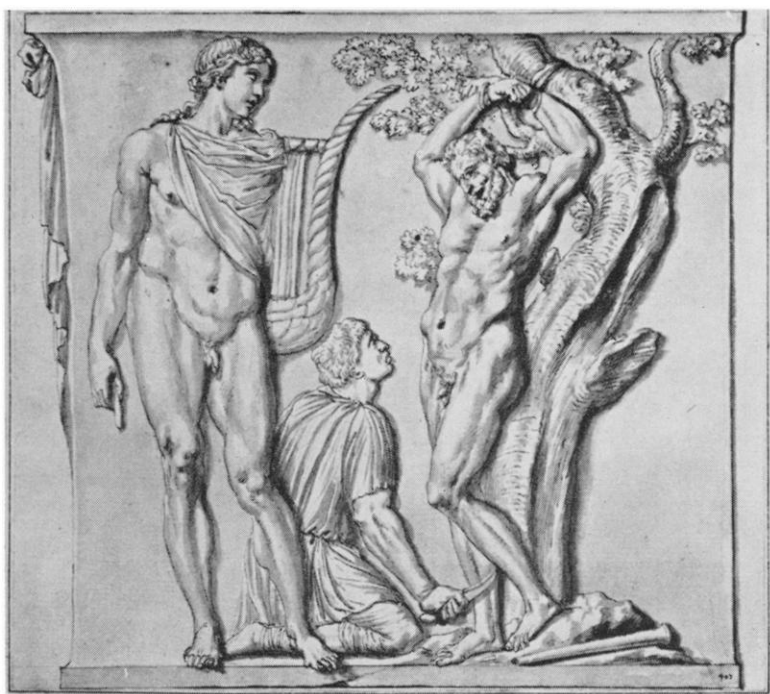
No. 8725 (FIG. 211). Fragment of an Endymion sarcophagus: Now lost.



No. 8729 (FIG. 212). Fragment of an Endymion sarcophagus: Present location unknown.



No. 8732 (FIG. 213). A slain giant : Naples, Museo Nazionale.



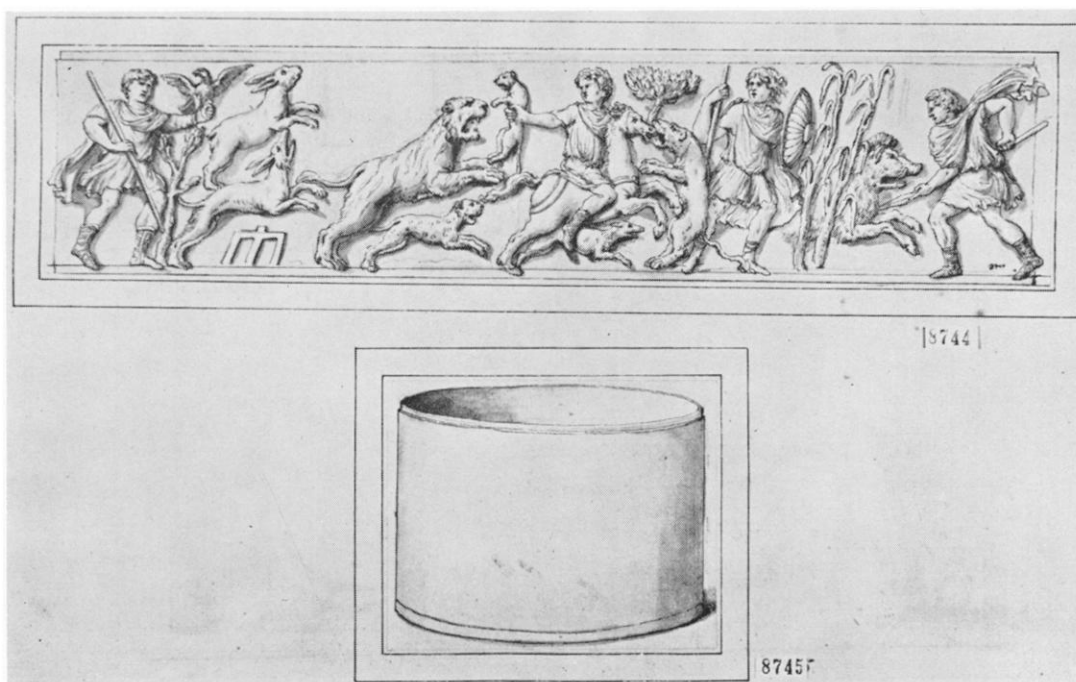
No. 8734 (FIG. 214). Right end of a sarcophagus, Flaying of Marsyas :
Location uncertain.



No. 8737 (FIG. 215). Sarcophagus relief (?): Rome, Palazzo Mattei.



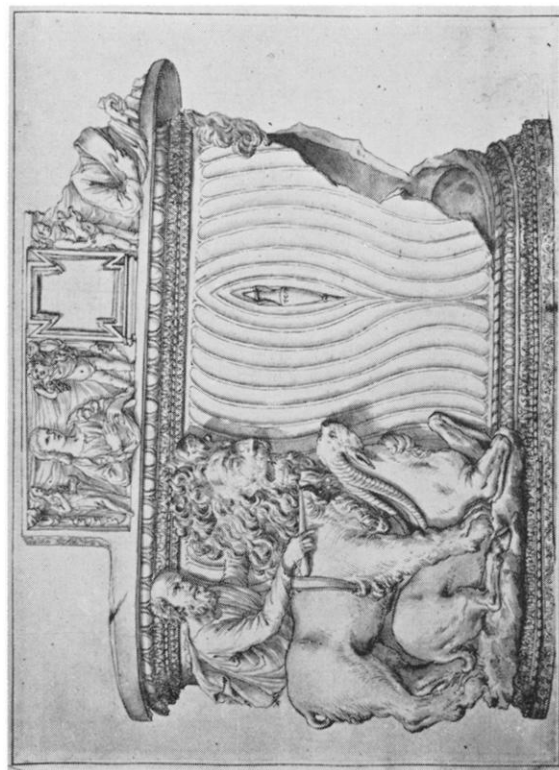
No. 8742 (FIG. 216). Reliefs in garden façade of the Villa Medici, Rome.



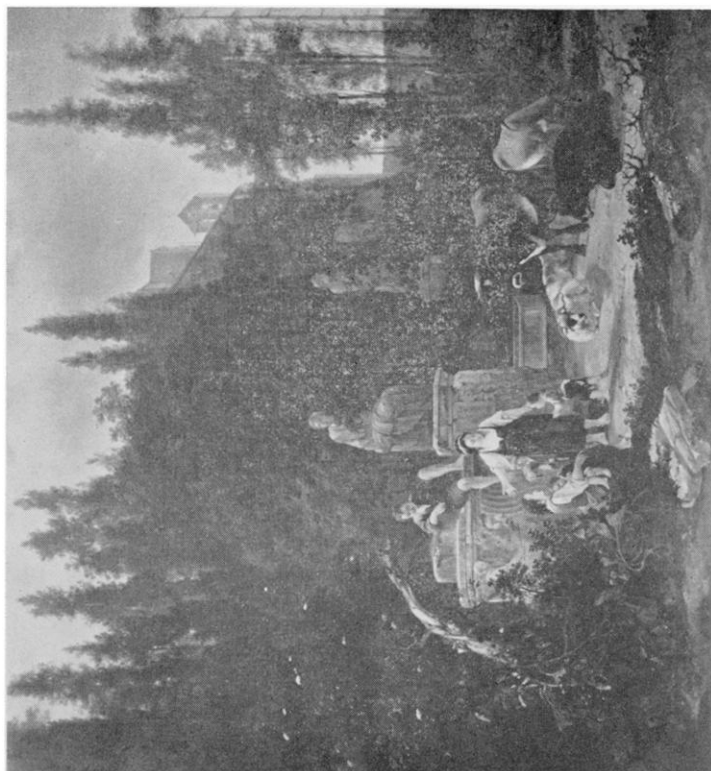
Nos. 8744, 8745 (FIG. 217). Reliefs on an urn: Now lost.



No. 8746 (FIG. 218). Combat of gladiators and beasts : Rome, Villa Torlonia.



No. 8748 (FIG. 219). Sarcophagus with lion-trainer : Rome, Villa Torlonia.



No. 8748 (FIG. 219a). D. van Bergen, *Antique Monuments in a Park*: Dulwich College, Picture Gallery.



No. 8754 (FIG. 220). Architectural terracotta : Probably London, British Museum.



No. 8755 (FIG. 221). As previous: Vienna Museum.



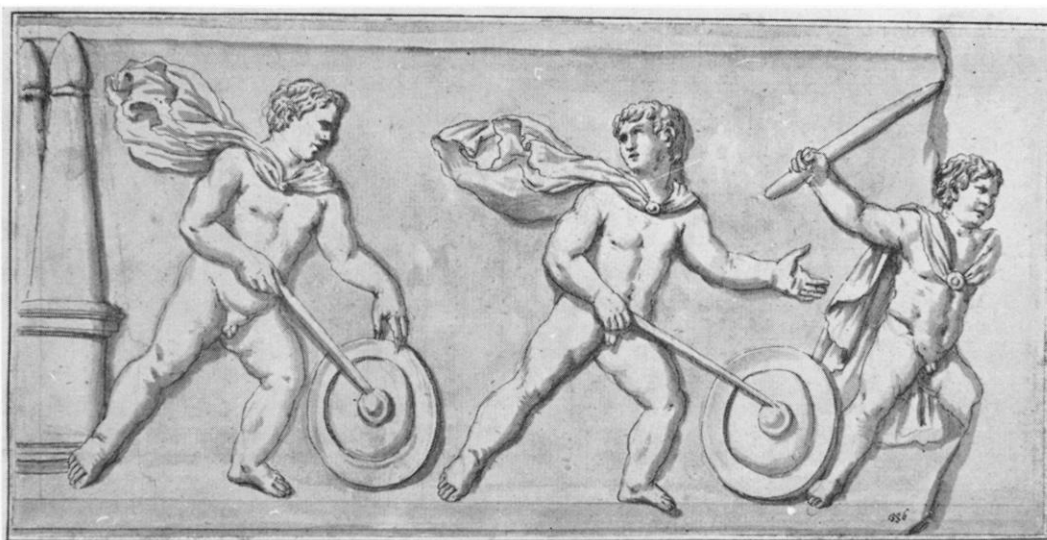
No. 8757 (FIG. 222). Sarcophagus relief, charioteers and gladiators: Now lost.



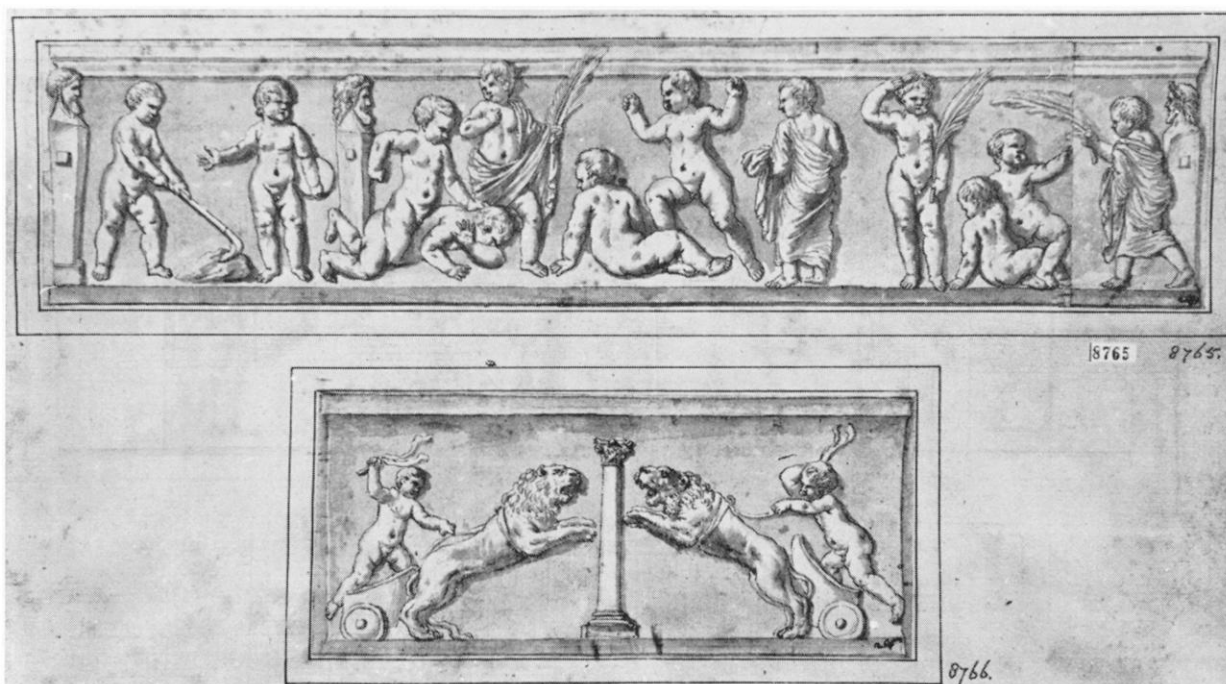
No. 8759 (FIG. 223). Child's sarcophagus: Now lost.



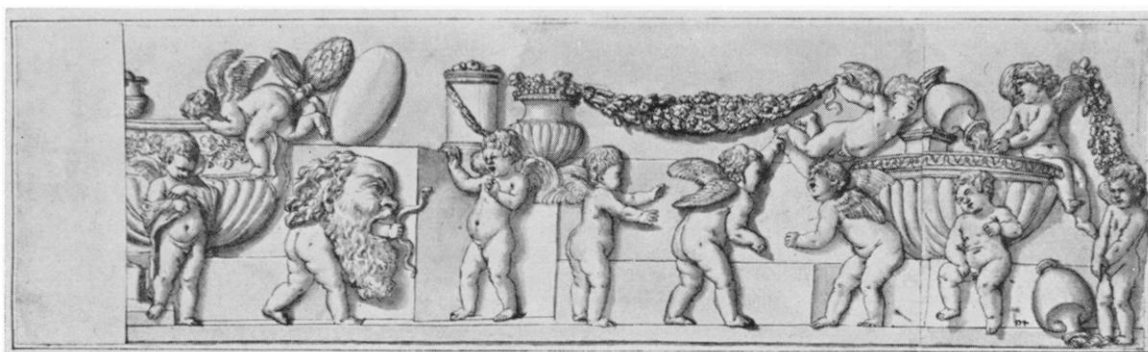
No. 8760 (FIG. 224). Sarcophagus, boys playing games: Now lost.



No. 8762 (FIG. 225). Sarcophagus fragment : Now lost.



Nos. 8765, 8766 (FIG. 226). Sarcophagus reliefs, athletic children : Now lost.



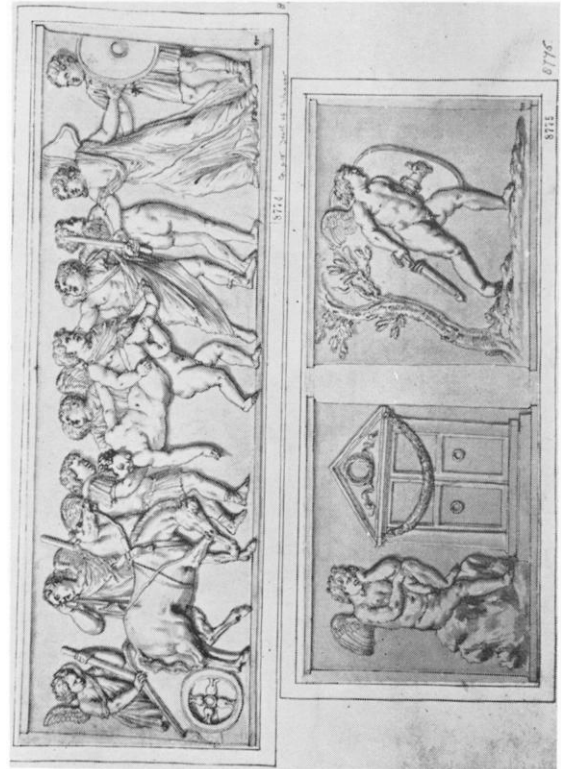
No. 8767 (FIG. 227). Erotes in Dionysiac revels : Rome, Palazzo Mattei.



No. 8772 (Fig. 228). Detail of a sarcophagus :
Location uncertain.



No. 8776 (Fig. 230). Sarcophagus relief, Erotes capturing a lion : Rome,
Villa Doria-Pamphili.



Nos. 8774, 8775 (Fig. 229). Eros-Meleager sarcophagus : Now lost.



No. 8779 (Fig. 231). Sarcophagus lid, left half : Location uncertain.



No. 8788 (FIG. 232). Hermes, relief on Barberini candelabrum: Vatican Museums.



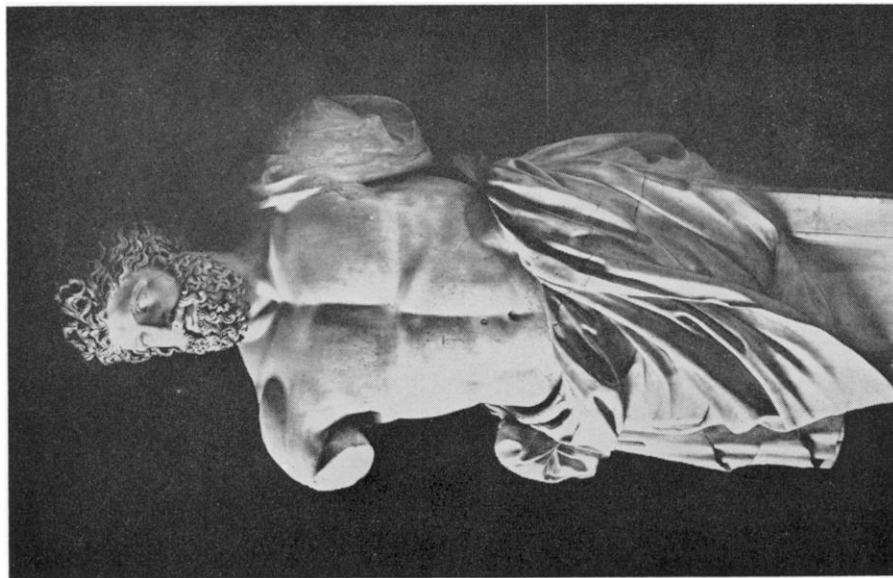
No. 8795 (FIG. 233). Studies of statues.



No. 8804 (FIG. 234). Reclining Nile: Rome, Villa Torlonia-Albani.



No. 8805 (FIG. 235). Villa Madama Zeus: Now separated (lower part in Naples).



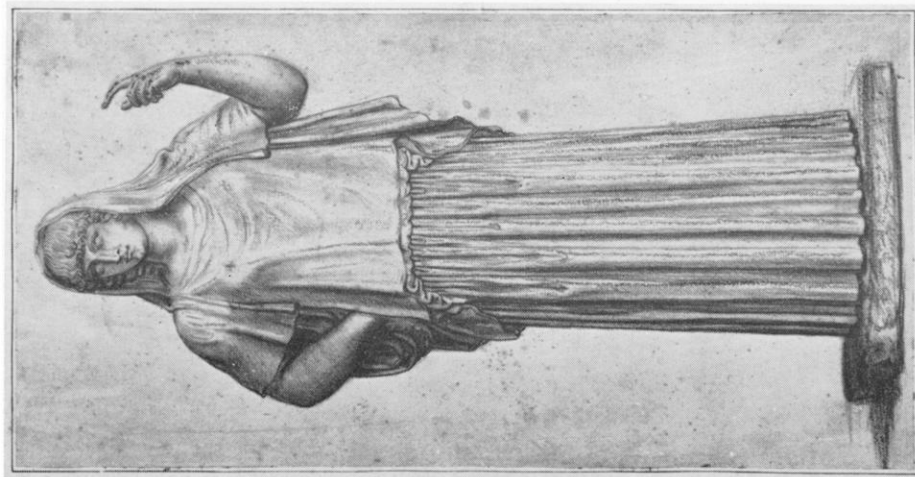
No. 8805 (Fig. 235a). Upper half of Zeus, restored as a term : Paris, Louvre.



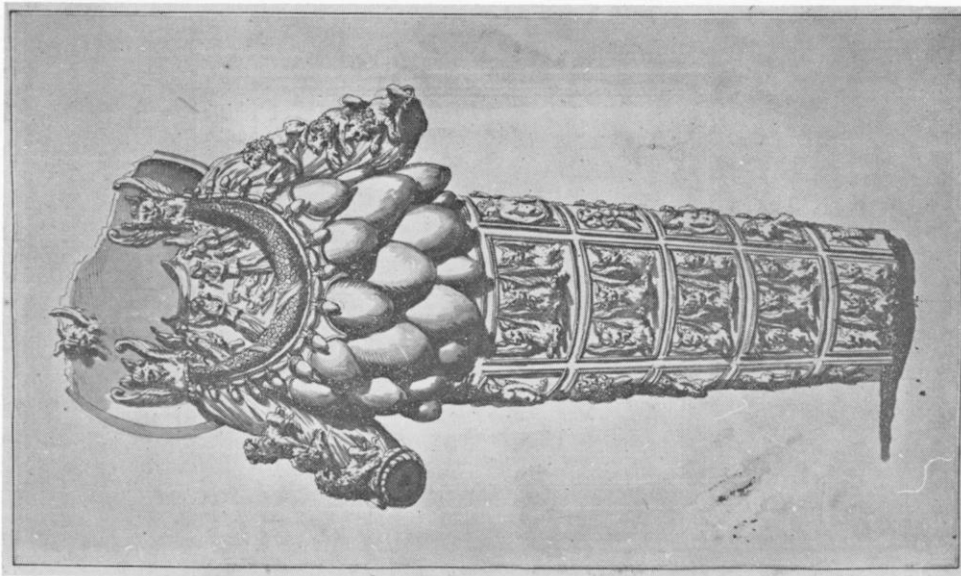
No. 8806 (Fig. 236). Hera Chiramonti : Vienna, Museum.



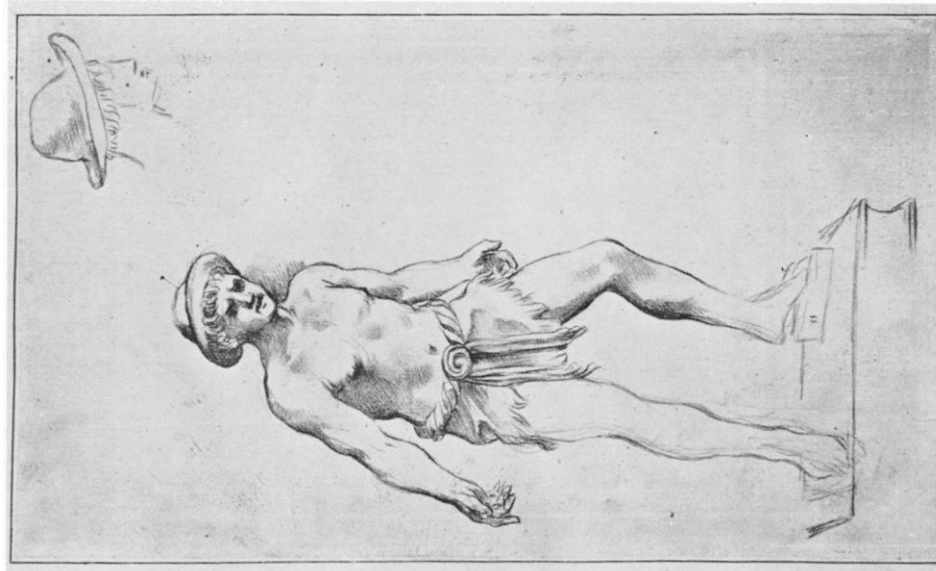
No. 8808 (Fig. 237). Roman lady as Ceres : Munich, Glyptothek.



No. 8812 (Fig. 238). The Hestia Giustiniani: Rome, Villa Torlonia-Albani.



No. 8815 (Fig. 239). Ephesian Diana: Present location uncertain.



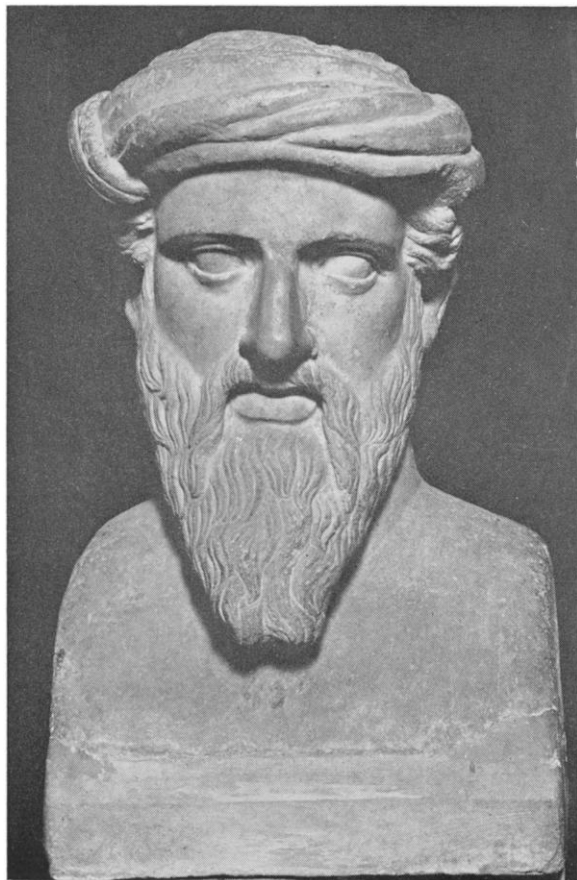
No. 8817 (Fig. 240). Peasant youth: Location unknown.



No. 8818 (FIG. 241). The Good Shepherd:
Location uncertain.



No. 8825 (FIG. 242). So-called Pythagoras: Rome,
Museo Capitolino.



No. 8825 (FIG. 242a). See previous.



No. 8832 (FIG. 243). Late Republican man: Possibly
Rome, Museo Capitolino.



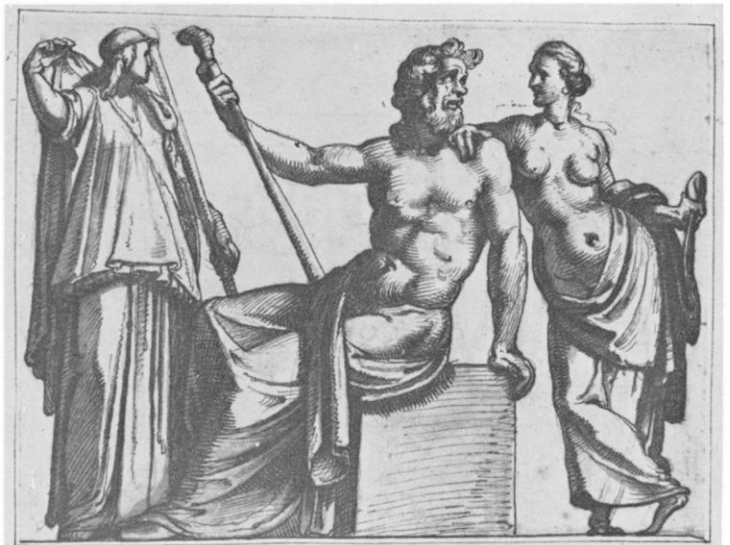
No. 8848 (FIG. 244). Herm of the Epicurus type:
Location uncertain.



No. 8850 (FIG. 245). Genzano Herakles: Probably Rome,
Museo Capitolino.



No. 8852 (FIG. 246). Roman lady of the Antonine
period: Location uncertain.



No. 7994 (FIG. 247). Graeco-Roman mythological relief:
Paris, Louvre.



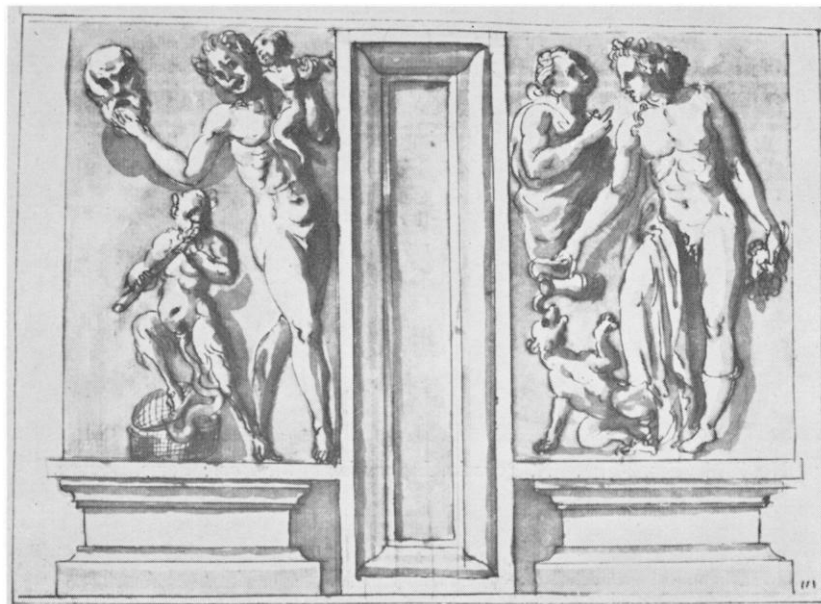
No. 7994 (FIG. 247a). N. Poussin, *Inspiration of the Poet*: Paris, Louvre.



No. 7996 (FIG. 248). Sarcophagus relief: Now lost.



No. 8021 (FIG. 249). Sarcophagus relief: Rome, Villa Medici.



No. 8025 (FIG. 250). Sections of sarcophagus relief: Now lost.



No. 8031 (FIG. 251). Season sarcophagus: Partly Rome, Villa Giustiniani.



No. 8033 (FIG. 252). Seasonal sarcophagus : Location unknown.



No. 8035 (FIG. 253). Season sarcophagus : Location uncertain.



No. 8036 (FIG. 254). Season sarcophagus : Now lost.



No. 8037 (FIG. 255). Greek votive relief : London, British Museum.



No. 8047 (FIG. 256). Hunting sarcophagus : Now lost.



No. 8049 (FIG. 257). Cupids racing : Sarcophagus now lost.



No. 8053 (FIG. 258). Reliefs with rustic scenes : Now lost.



No. 8057 (FIG. 259). Erotes forging arms of Ares : Sarcophagus now lost.



No. 8058 (Fig. 260). Sarcophagus relief (?): Now lost.



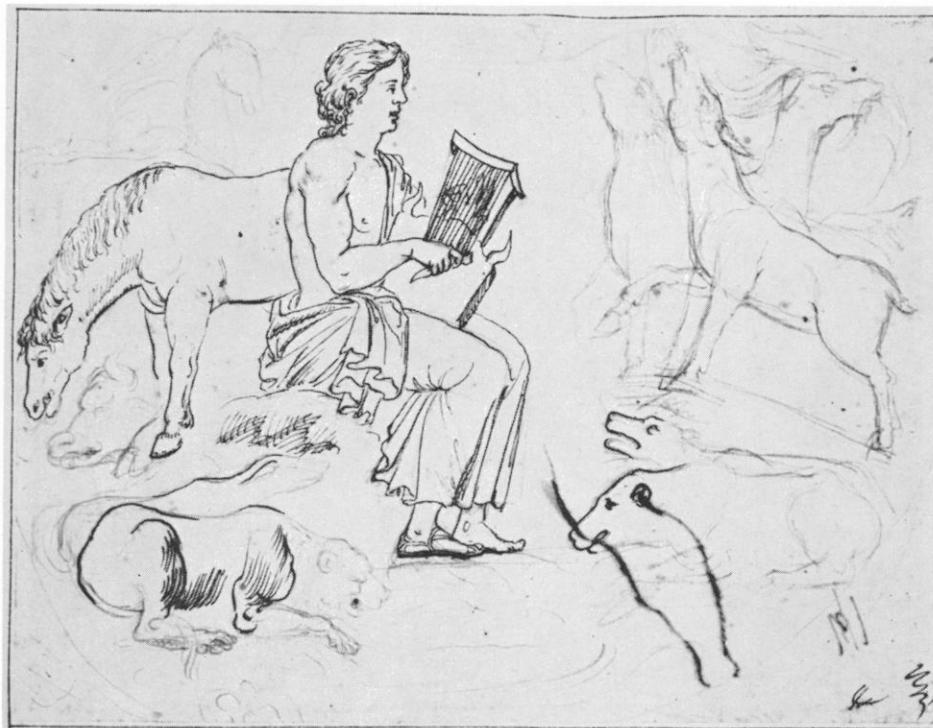
No. 8072 (Fig. 261). Amazon sarcophagus:
Perhaps Vatican Museums.



No. 8083 (Fig. 262). Endymion sarcophagus: Now lost.



No. 8094 (Fig. 263). Niobid relief: Probably Leningrad, Hermitage.



No. 8100 (FIG. 264). Relief of Orpheus among the beasts: Now lost.



No. 8102 (FIG. 265). Nereid sarcophagus: Now lost.



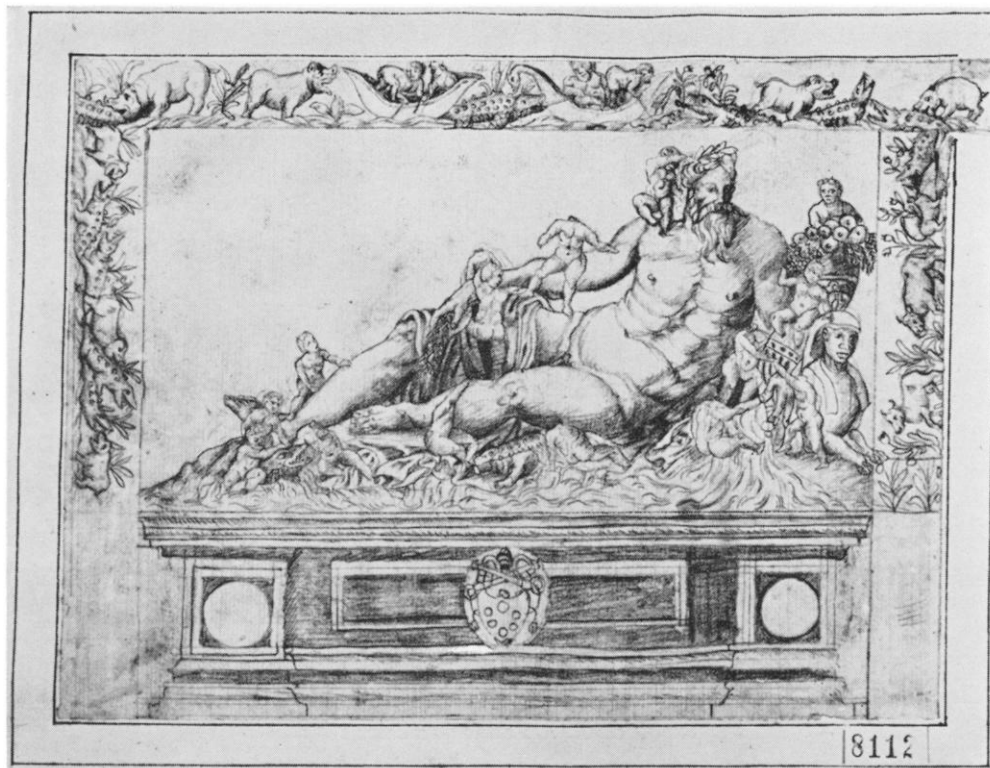
No. 8106 (FIG. 266). Greek funerary relief: Now lost.



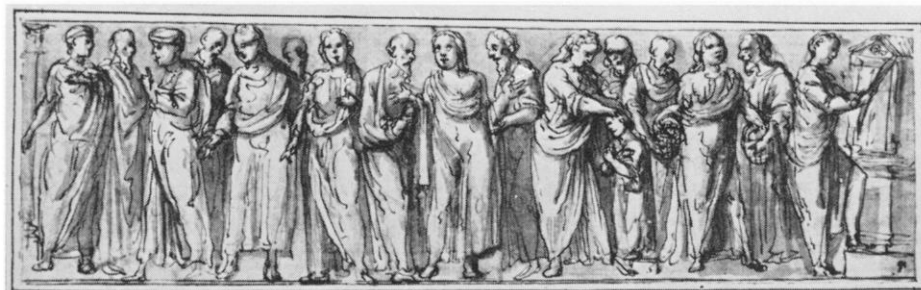
No. 8108 (FIG. 267). Reliefs on a base: Now lost.



No. 8109 (FIG. 268). An altar or base: Now lost.



No. 8112 (FIG. 269). The River Nile, on its High Renaissance base and enframed by the reliefs on its plinth: Vatican Museums.



No. 8113 (FIG. 270). Sarcophagus with scenes from the New Testament: Now lost.



No. 8113 (FIG. 270a). Sarcophagus with New Testament scenes: Oxford, Pusey House.